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ABSTRACT

Designed to encourage Texas youth to maintain reading skill levels achieved at the end of the school year and to encourage library use during the summer months and throughout the year, the Texas Reading Club programs usually include a structured reading program and a variety of entertaining literature related storyhours, puppet shows, films, and other attractive happenings. The theme for 1985--"awesome adventures"--was designed to stimulate interest in other areas of the world, both past and present; explore various means of travel; and introduce famous fictional adventurers. Suggestions for activities are provided for participants of all ages, although the activities will be of most interest to readers in grades 3-6. This handbook offers suggestions for planning goals, objectives, and strategies; community and library resource evaluation; budget preparation; program management (participation, registration, rules and regulations, record keeping, prizes/awards, scheduling, program types); and volunteers. Suggestions for publicity are presented, followed by ideas for programs, bulletin boards, and activities for each of eight weeks. A bibliography of titles related to suggested programs, guidelines for program evaluation, and suggestions for getting ready for next year are also provided. Program-related clip art is appended. (BBM)

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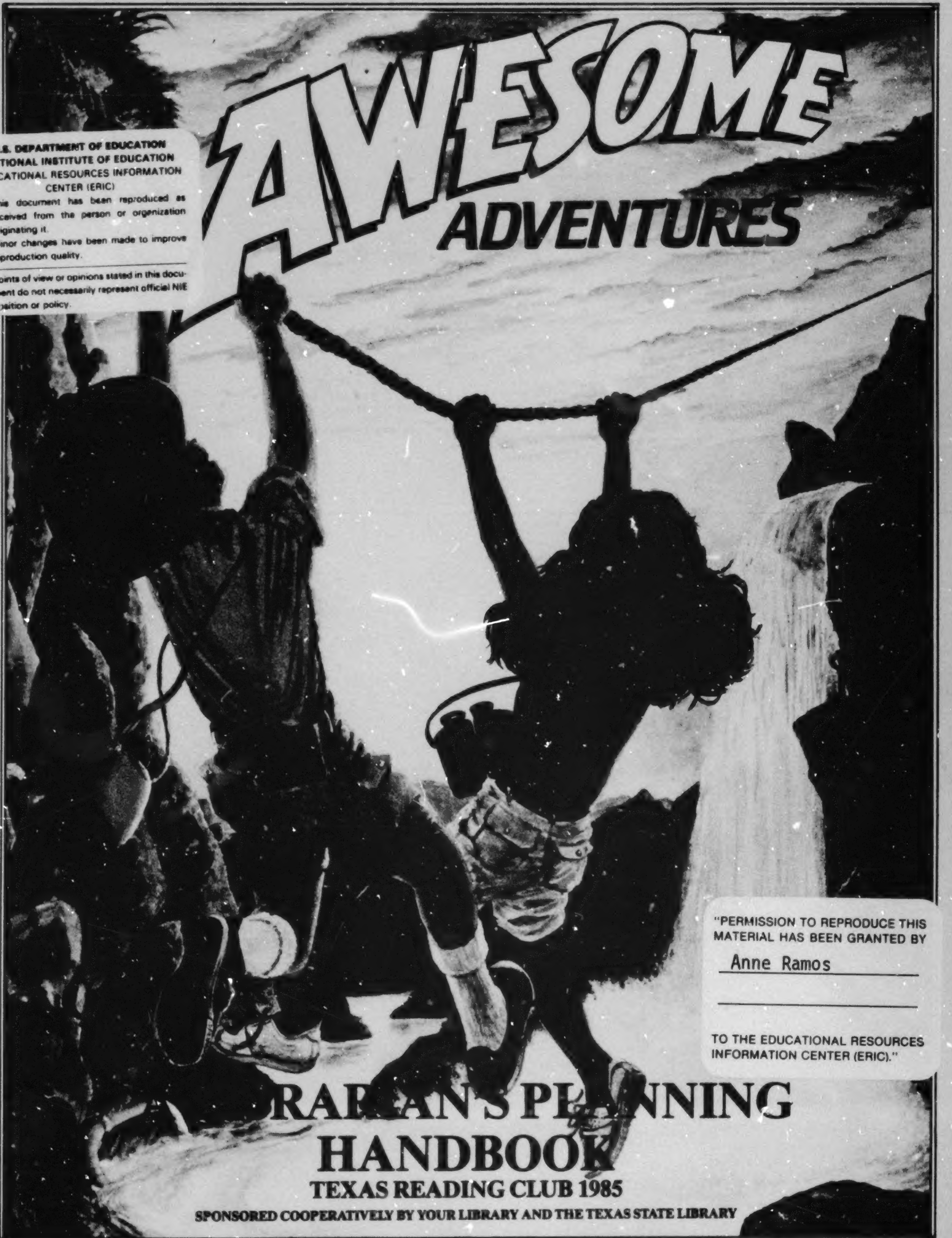

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LIBRARIAN'S PLANNING HANDBOOK

TEXAS READING CLUB 1985

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AWESOME ADVENTURES

Texas Reading Club, 1985

A Planning and Programming Handbook

Prepared by:

Dr. Jody Phelan
BiblioDesign Group, Inc.

Dr. Michele Otstott
Garland Independent
School District

Sponsored by:

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TABLE OF CONTENTS

I. The Texas Reading Club: An Introduction 1

II. Planning I: Putting It Down on Paper 3
- A. Goals, Objectives, Strategies 3
- B. Community Resource Evaluation 5
- C. Library Resource Evaluation 5
- D. Budget Preparation 10
- E. Program Management 11
    - Participation 11
    - Registration 11
    - Rules and Regulations 13
    - Record Keeping 13
    - Prizes/Awards 15
    - Scheduling 16
    - Program Types 17
- F. Volunteers 17

III. Publicity: Getting the Word Out 20

IV. Program Ideas, Bulletin Boards, & Awesome Activities 26
- A. Week One--Bon Voyage 27
- B. Week Two--South American Adventure 36
- C. Week Three--Sea Island Adventure 43
- D. Week Four--Egyptian Adventure 49
- E. Week Five--Dinosaur Adventure 54
- F. Week Six--Arctic Adventure 59
- G. Week Seven--Space Adventure 67
- H. Week Eight--Welcome Home 74

V. Bibliography 76

VI. Program Evaluation: How Did We Do? 102

VII. Planning II: Getting Ready For Next Year 106

Appendix: Clip art

I.

THE TEXAS READING CLUB: AN INTRODUCTION

A. PURPOSE

The purpose of the Texas Reading Club is to encourage Texas youth to maintain reading skill levels achieved at the end of the school year and to encourage library use during the summer months and throughout the year. Club programs usually consist of a structured reading program and a variety of entertaining literature-related storyhours, puppet shows, films, and other attractive happenings. A statewide theme is selected and a handbook, like this one, is available to all Texas public library staff and volunteers to aid in planning and programming. Theme and handbook, as well as posters, reading logs, bookmarks, and certificates, are offered by the Texas State Library to encourage participation and support of this important and far-reaching service.

B. THEME

The theme for 1985 is "Awesome Adventures." Utilizing the contemporary notion of monumental adventure and human conquest over unbelievable odds, "Awesome Adventures" opens up an unlimited potential for programming. It could encompass virtually every human endeavor, from skydiving and fighting inclement weather to exploring outer space and earthly frontiers. The scope of programming is only limited by the imagination of your planner and the resources of your public library.

If, however, this theme does not appeal to you, or if it does not represent to you an exciting challenge for offering new and innovative programming, you may be interested in adopting a theme from the past. For the past five years they have been:

Sports Splash	1980
Monster Madness	1981
Space Capers	1982
Reading Rodeo	1983
Magical Mysteries	1984

If you do not have access to the handbooks for these years, you may contact Anne Ramos, Librarian at the Texas State Library, to borrow copies from the Library Science Collection (800-252-9386).

Regardless of the theme you use, the Texas Reading Club and associated programs should project a dynamic library program. The way in which summer programming is publicized and managed reflects your total library program and the philosophy of those who provide your community with library services.

C. INDIVIDUALIZED PROGRAMMING

Even though a statewide theme has been recommended; a handbook with specific program ideas and bibliographies has been distributed; and materials, such as posters and bookmarks, have been designed and printed; local programming is an individual matter. The extent to which you employ these aids is a decision you make.

This handbook offers suggestions for all phases of the process: from designing appropriate and realistic goals and objectives to evaluation techniques and pre-planning for 1986. Take from it what you find useful for your particular situation, and ignore that which has no value to you.

Enjoy the summer of 1985. It's just around the corner!!

II.

PLANNING I: PUTTING IT DOWN ON PAPER

A. GOALS, OBJECTIVES, STRATEGIES

Realistic and detailed planning for any project provides participants with a pre-determined path to follow and a framework of expected results. A flexible attitude coupled with a determination to maintain maximum organization results in a project which fluctuates with unexpected surprises and is controlled by the planner/director. To focus on planning and organization to the exclusion of project implementation and potential success is, of course, overkill. A realistic balance seems to be the best formula for success.

This philosophy should be adopted by those responsible for summer programming for your public library. It is essential to spend, what might seem to some an excessive amount of your valuable and limited time, in the planning stage of your summer programming project. It is absolutely imperative to take the necessary time to select a theme, identify goals, and outline a plan of action.

Goals

Goals are employed by librarians to identify the direction which a single project or the total library program will take. They are broad and unmeasurable statements of purpose, and are the yardsticks by which you can evaluate the success of your program. They need not be complicated, or overambitious. They should be realistic and useful.

Examples of goals are:

To increase the visibility of the library program within the community.

To provide a variety of activities encouraging library use.

To increase community participation in the library program.

Objectives

Objectives offer further identification and explanation of goals. They include time frames and the achievement of them is measurable. Each goal should be accompanied by at least one objective--some goals may require many objectives.

Three objectives which might accompany the first goal above are:

> To visit all community elementary schools in order to publicize the library's summer reading program by May 15, 1985.
>
> To provide area newspapers with a weekly article and/or photograph of a library event for the months of June, July, and August.
>
> To announce each individual library activity scheduled for June, July, and August on the community cable channel.

Strategies

"Strategy" means "plan of action," or, "How we plan to accomplish the goals and objectives we have identified." It can simply consist of a list of what is to be done, by when, and how.

A sample of three strategy statements for the first objective above follows:

> Contact appropriate school district officials to determine district procedures for visiting schools.
> Deadline: February 15, 1985.
>
> Within the context of school district established guidelines, determine method of presentation and possible distribution of written material.
> Deadline: March 1, 1985.
>
> Design and print materials for distribution.
> Deadline: April 20, 1985.

B. COMMUNITY RESOURCE EVALUATION

Evaluation of community resources should be familiar to every librarian reading this handbook. Even if no formal evaluation has ever been conducted of your community, you are still quite aware of local individuals and organizations who might be potential participants in your summer programming effort. There is, however, no time like the present to begin a formal record by designing a file of community resources. It should include a variety of individuals/organizations in your community who represent potential program presentors. Names, addresses, telephone numbers, and area(s) of specialty are all important facts to include.

C. LIBRARY RESOURCE EVALUATION

An early objective evaluation of existing library resources is essential in order to determine the degree to which currently available materials can support the programs you would like to offer. Consideration should be given to all phases of your library program: collection strengths and weaknesses, space availability, financial and human support, and the ability to borrow necessary items from local schools, other city/county departments, area libraries, or your system office. This self-examination process should result in a list of available resources for summer programming. To some extent availability, especially if there is no cost or the cost is minimal, may dictate content and scheduling. It should not, however, prevent you from trying new ideas, contacting new sources of support, or providing the youth of your community with attractive and exciting "happenings."

Collection

An evaluation of your library's "resources" should include materials used to support and publicize patron services as well as the books, audio and video tapes, records, toys, and cassettes you make available to them through borrowing privileges or in-house enjoyment. Do not overlook the bookmarks, puppets and puppet show scripts, posters, mobiles, and exhibits from years past. Choose the ones which can be used to enhance your 1985 summer series of events and pull them out of cold storage.

We often forget that increased use of the library invariably impacts a wide variety of library and office supplies. Stock up on such items as library registration forms and cards, book cards, book tape, audio-visual containers, date due cards, jacket covers, pencils, library stationery, staples and other items which might be depleted due to increased use.

Care should always be given to the process of developing a well-rounded collection specifically designed to meet the growing demands of the citizens of your community. Let us not forget that their needs should be your primary consideration with every order for materials that you compile. Caution should be exercised when adding materials to your collection merely to meet the needs of a summer reading program. Keep in mind that the materials you buy for the summer of 1985 will most likely still be in your collection in October and November.

An examination of the physical condition of those materials which will receive increased use during the summer is imperative. Check book spines, torn pages, book cards, and book jackets. Repairs should be made to ensure collection durability throughout the program. Replacements or duplicates might have to be ordered for popular items. Reading programs are so hectic that attention to the physical condition of your materials should take place well in advance of reading club registration.

Space/Facilities

Evaluation of available space for programs might include the library facility as well as "areas" around the community. These "areas" might include parks, community or recreation centers, churches, school facilities, parking lots, or fire stations. Regardless of the location of the space you propose to use, there are a number of specific questions which must be addressed:

(1) Is the space available for library use?
(2) Must special permission be obtained for its use?
(3) When is the space available?
(4) How many people will the space legally accommodate?
(5) Is there a charge to use the space?

(6) Is any equipment available at the space site?
(7) What limitations does the space present?
(8) What conditions will the sponsoring organization place on use of the space?
(9) What are the legal considerations?
(10) Is use of police necessary and must permit be obtained for outdoor activities (ex: parade)?
(11) Must representative of sponsoring organization be available at space site or present at programs? Does this requirement present a problem?

In addition to identifying a program site, reading club registration and record-keeping also require space. Whether a special desk or department, or a corner or drawer in your already overcrowded desk, some place must be designated for reading club records. Registration forms and reading lists should be kept in the same place throughout the program. In this way, all staff and volunteers will be able to share in the responsibility of maintaining accurate and consistent records.

Areas in the library for exhibits, bulletin boards, mobiles, announcements, and the display of reading club members' progress must also be designated. Some librarians devote entire bulletin boards or walls to keeping track of each readers' progress. Special exhibits corresponding to planned programs must have a secure place to be displayed. Announcements regarding program days and times must also be posted in areas which receive significant patron traffic. Early identification and selection of these places will save staff time later.

Financial Support

Financial support encompasses how much money is left in your budget to support a summer programming effort, as well as the extent to which your Friends can offer financial assistance. It also reflects the degree to which the community will support your efforts by providing donations of dollars, merchandise or space.

Before the sources and amount of financial support can be determined, you must be able to specifically identify your needs. Below you will find a list of potential expenses which you might incur in the course of planning and implementing a six to eight week summer reading club and programming effort:

SUMMER PROGRAM SERIES: 1985 BUDGET

(1) Design, printing, and distribution of program brochures
(2) Postage
(3) Film rental
(4) Equipment rental
(5) Program presentor honorarium and associated costs
(6) Refreshments
(7) Awards, prizes
(8) Additional summer staff
(9) Office and library supplies
(10) Program supplies (crafts, etc.)
(11) Fee for space use (if applicable)
(12) Costs associated with school visitations and other community publicity trips
(13) Tokens of appreciation to program presentors who do not charge and volunteers who work extra for summer events
(14) Extra stationery for letters to local organizations announcing programs, and thank you notes for presentors and others associated with the total programming effort
(15) Miscellaneous (There are always expenses which cannot be identified early, and which appear to us when we least expect them.)

After a list of expenses has been made, consider the source of financial support for each. Investigation of such sources can include: an analysis of the library's remaining budget; an appeal to the Friends to cover brochure costs; a request of local merchants to provide awards and prizes; a suggestion that local social organizations provide program refreshments; and appeals to individual residents to donate money for postage, supplies or presentor fees.

A careful accounting of summer reading club and programming costs is essential. It provides an important source of support through facts and figures for your next budget request. It aids in the process of identifying the extent to which individuals and organizations support library service, and it is helpful to support letters identifying tax-deductible contributions. Miscellaneous and "surprise" expenses can be identified and added to next years' summer budget if applicable. Most important, it serves as one vehicle for determining cost effectiveness for a program whose tradition and effectiveness are rarely questioned.

Human Support

A human resources file of your community will be useful to you as you evaluate potential presentors and helpers. Staff, volunteers, other city personnel, senior citizens, youth, and even your own family can share varied and unique talents and skills with the children who attend your programs.

Regardless of whether the program presentor is a staff member, volunteer, or someone who has not previously presented a program at the library, a few guidelines should be considered when working with presentors:

(1) Be sure that the presentor is advised of the date, time, and place of the program well in advance of the event.
(2) Be specific about the presentor's topic, responsibilities, time availability, and renumeration.
(3) To the best of your ability, advise the presentor of the approximate number and age level of attendees.
(4) Learn of any special presentor requirements (ex: overhead projector, table, supplies, etc.)
(5) Telephone presentor two weeks, and again one week, prior to the event to determine if he/she has any last minute questions or requirements. (This will also serve to remind presentor of upcoming program.)
(6) Ensure that a library staff member or volunteer is available to assist presentor with set up or to handle any last minute "suprises" the day of the program.
(7) A staff member or volunteer should also be available at the end of the program to assist in clean up.
(8) The presentor should be introduced to the audience by a staff member or volunteer.
(9) The presentor should be consulted if the program is to be covered by the local media.
(10) Appropriate tokens of appreciation, whether a thank-you note and/or a small gift, should always be given presentors.
(11) ALWAYS have an alternate program ready "just in case" a real emergency arises and the presentor cannot carry through with the planned program.

You must make a point to verbally appreciate and pamper program presentors. The manner in which they are treated by your staff and volunteers, and the enthusiasm with which their programs are received by the audience, to a large extent will determine whether or not they are willing to assist you in the future in providing quality programming for your community.

D. BUDGET PREPARATION

Ideally, the process of budget preparation for any program should include determination of needs, identification of costs, and solicitation and/or identification of financial support. Since very few public librarians have the luxury of utilizing the ideal, the pragmatic approach must be employed, and might be implemented in the following manner:

(1) Outline as many program ideas as possible.
(2) Identify costs for each program idea.
(3) Determine which programs, or parts of programs, can be presented with no cost to the library.
(4) Determine which program ideas can be presented with minimal cost to the library.
(5) Determine remaining cost to the library for program ideas.
(6) Determine if you have sufficient funds to support the remaining program ideas.
(7) Discard ideas which appear to be prohibitive due to space, budget, or scheduling restrictions.
(8) For each remaining program idea list costs with accompanying sources of support.
(9) Design a preliminary budget representing real costs to the library for all items associated with your summer programming effort. A list of potential budget items can be found on page 8 of this handbook.

E. PROGRAM MANAGEMENT

Program management encompasses the myriad of decisions which must be made during the planning stage as well as daily management of the program as it progresses. It is a process which will most likely involve many of your staff and volunteers throughout the summer. The decisions you make regarding reading club rules and regulations, registration, prizes, scheduling, and record-keeping practices will impact your department and/or library's operations for as long as the reading club is in progress. Careful attention to detail will save time and embarrassment later when patrons inquire about areas which you failed to address in the planning stage.

Participation

The first decision regarding reading club rules is participation eligibility. The primary question to consider is "Who is eligible to participate?" On the surface this question appears to be obvious, if not alarmingly easy, to address. However, eligibility can include such questions as:

(1) Will children of all ages/grades be accepted?
(2) Can pre-readers join (and count books that parents and/or guardians and/or older brothers or sisters read to them)?
(3) Can children who do not live in your community join?
(4) Can children join who are visiting relatives/friends who live in your community? If so, who will be responsible for the materials they borrow?

Registration

Registration involves ensuring that everyone who is reading for credit or a certificate, or maybe to win a prize, is in your summer reading club membership file. This activity allows you to gauge the use of your program by identifying the number of participants. It will also help you determine the number of readers who drop out of the program before it is over. Additionally, it provides you with useful statistics for next year's budget process and will assist you in determining the effectiveness and usefulness of such a program in your community.

Registration forms vary according to format and information requested. A sample registration form is provided here:

REGISTRATION FORM
"Awesome Adventures"
1985 Texas Reading Club

Reader Name: ____

Address: ________________________________ Zip ______

Telephone: ____

Grade (next year): ________________________________

School: ________________________________

The registration process is a good opportunity to issue the participant and his/her family library cards. Not only may this activity assist in boosting the number of library card holders, but it will ensure that you have records for those who will probably be borrowing a significant number of library materials in a six to eight week period. This is also the time when written procedures regarding summer visitors or children spending the summer months with a divorced parent or grandparents should be solidified. Consideration of this situation may have to be addressed early enough in the spring to be discussed and finalized by library board members and/or city/county officials if library cards are to be issued.

Firm dates for reading club registration should be identified and well publicized in library brochures and announcements in the local media. A period of one week, or possibly two, is ordinarily adopted by librarians. Whether or not you accept registration after the announced time period is up to you; but, remember that not only will your program probably be just six to eight weeks in length, but the registration process multiplied by one, two, or three hundred children will be time-consuming.

Rules and Regulations

The following areas of concern are ones in which you might wish to develop rules/regulations or guidelines:

(1) Participation eligibility
(2) Registration dates
(3) Number of books read to receive awards, prizes, etc. (every reader should receive a certificate of participation)
(4) Acceptable materials (only books? book/cassette kits?)
(5) Acceptability of non-library materials
(6) Process of reporting materials read
(7) Dates of reading club (The last day that staff will accept reports of materials read should be widely publicized and firmly established.)
(8) Acceptability of books read on a level lower than the reader's ability and/or grade level

It is also prudent at this time to review the rules or guidelines you have established for attendance at storyhours, film showings, and other library programs.

Record Keeping

The amount of time and energy expended on designing and maintaining records and files associated with the reading club and summer programs are directly related to the degree to which rules and regulations are established and enforced. Not only must readers and other participants be advised of the program parameters, but all library staff and volunteers directly working with the programs must be well versed in procedures and rules and regulations.

Record/file maintenance for summer programming can be divided into ones associated with the reading club and those recording the results of storyhours, film showings, etc. The latter should be kept for every event sponsored by your library, regardless of the time of year. A sample of such a program evaluation form follows:

Program Report

Event:

Date: Time: Place:

Attendance:

Presentor:

Address: Zip:
Telephone:
Special program requirements:

Activity:	Time (in minutes):
(1)	(1)
(2)	(2)
(3)	(3)
(4)	(4)

Costs:

Presentor Fee:
Materials:
Film Rental:
Refreshments:
Publicity/Invitations:
Miscellaneous:

Remarks:

Program strengths (activities which were well received and/or can be used again in future programs).

Program weaknesses (what did not work and why):

Presentor evaluation:

A form such as this should be completed for every program sponsored by your library. Whether a thirty minute storyhour, an hour film showing, or a three hour business seminar, the importance of keeping a written record of library events cannot be overemphasized. Not only will it aid you in monitoring past programming efforts, but it will provide a record of activity for your successor or a new library board or city council member. It will also provide useful data during your next budget process, as you are composing your next annual report to your library board and TSL, or when asked by any one of a number of city/county officials to justify increased funding of your library program.

Reading club records/files may include participant registration and/or an accounting of books read by individual participants. The number of files and degree of detail required depends on your time and the rules you have established. Reporting books read by participants is a process which varies with the number of libraries with reading clubs. Some require participants to submit written or verbal reports of each book read. Others collect lists of completed books submitted by the reader to the library staff at the end of the reading period. Some want readers to maintain progress reports throughout the reading club period while others accept submitted lists or reports only during the last week of the program. Decisions regarding the report process in your library will dictate the amount and type of record keeping activities engaged in by your staff and volunteers.

Prizes/Awards

Awards and prizes for reading club participants who read the most books are traditional in most public libraries. The number of awards given is often determined by budget restrictions. Some libraries offer a "super-award" to the child who has read the greatest number of books with other awards given to the reader in each grade level who has read the most. Other libraries are only able to give one award, and still others make exclusive use of the reading certificates distributed by the Texas State Library. Every participant should receive some record of participation.

Scheduling

To some extent the degree to which your summer programs are well received by your community is dependent upon the time of day and day of week in which they are offered. Awareness of other community events and programs in addition to the lifestyle of area residents is an essential part of your programming effort. Coupled with the individual needs of program presentors and site requirements, designing a workable and attractive schedule of programming events can be challenging at best.

Summer scheduling also involves the establishment of reading club dates and the identification of days and times for program events. Reading club dates and the length of time allocated for this program depends on area school schedules, family vacation plans, the attention span of participants, and the ability of your staff and volunteers to endure the hectic pace. Taking all of these elements into consideration, most libraries sponsor a six to eight week reading club with programs scheduled throughout that time period.

A number of decisions must be made regarding the scheduling of summer storyhours, etc., associated with the reading club:

(1) Number of programs each week
(2) Whether to offer one program for all participants, or, one for younger and another for older participants, and time/day decisions for each series
(3) Day and time, and whether or not all programs will be scheduled on the same day at the same time each week
(4) Length of each event
(5) Adult offerings scheduled at same time for waiting parents/guardians

Program Types

There is a wide variety of programming possibilities for libraries, and the level of complexity depends upon area resources and financial support. Suggestions for program events, or parts thereof, include:

- story readings
- film showings
- parades
- pet shows
- book talks
- arts and crafts projects
- sing-alongs
- finger plays
- felt board stories
- puppet shows
- visits from area professionals to discuss job-related activities
- concerts
- dramatic presentations
- visits from individuals who are sharing/teaching a skill or art
- no-heat cooking classes
- costume parties
- birthday parties (area residents or famous people)
- storytelling
- contests of all kinds
- travel programs
- visits from area institutions (museum of natural history, zoo, animal control agency, art museum, etc.)
- games events (with games everyone can play and no "winner" is evident)

The list is endless. Only your imagination and the restrictions of local support will limit the variety of events you can plan and execute for the youth of your community.

F. VOLUNTEERS

The men and women who serve as volunteers in your public library play a dual role. Not only do they donate a significant number of hours of their own personal time to your organization, but they serve as library ambassadors of good will by discussing their volunteer activities with family and friends. They broaden your base of support by their actions and their words, and they represent a significant and invaluable source of publicity and public relations. Some public libraries could not keep their doors open if it were not for the help of these guardians angels, and others could not offer such a wide range of services without them.

One reason for the trend toward formalization of volunteer groups is a reaction to the time and staff power required to maintain a volunteer program. Volunteer coordination involves:

(1) publicizing the need for volunteers.
(2) interviewing potential volunteers to determine their skills and areas of expertise.
(3) coordinating work preferences (both in terms of how much time, day and time, and activity) with other volunteers as well as the library staff.
(4) designing a schedule to meet the personal and professional needs of all volunteers.
(5) making arrangements for volunteers who are unable, for one reason or another, to work in a given day or at a specific time.
(6) maintaining records of volunteers.
(7) designing guidelines for volunteer participation and determing actions to be taken for those who do not comply.
(8) training volunteers to perform activities/tasks to which they have been assigned.
(9) re-training volunteers who no longer want to work where they were originally assigned, but want to "try something new".
(10) re-training volunteers when library processes change and/or when they return after a vacation or "leave of absence".
(11) keeping volunteers advised of library programs and activities so they can respond to patron inquiries.

(12) introducing volunteers to all staff and other volunteers.
(13) taking an interest in them as individuals by indicating your appreciation of their valuable contribution to library service.
(14) sponsoring social events, such as potluck dinners, holiday parties, and appreciation ceremonies to honor them, and verbally and publicly acknowledge the important role they play in providing library service to your community.
(15) offering daily "TLC" to those selfless individuals who offer their services to your organization.

When planning the summer series of programs for your public library, keep in mind the special skills that specific volunteers bring to your program. If total recall is not possible, include in your record of each volunteer any interests, hobbies, or skills which might be useful in library programming. An analysis of this file during the planning stage may offer you ideas for program presentors, and even suggest program topics.

All volunteers who will meet the public during the summer should be advised of the rules and regulations associated with the reading club and summer programs. This process can be accomplished by conducting a meeting at which rules/regulations are explained or by distributing a list of rules/regulations with important dates to remember. If the volunteers or Friends sponsor their own newsletter, a short article explaining summer events would be most helpful. The use of all three methods of information distribution would be appropriate. Keeping volunteers advised of library services and programs gives them confidence in dealing with patrons and provides a vehicle for publicity.

III
PUBLICITY: GETTING THE WORD OUT

A. KNOW YOUR COMMUNITY

Before you begin your summer program publicity campaign, it is advisable to take stock of publicity vehicles available in your community and to be cognizant of the ones with the greatest impact on residents. Newspapers, commercial television and radio stations, community cable channels, newsletters of a wide variety of organizations, and city/county mailings are all potential sources of publicity for your summer programs. From in-house materials to articles and/or announcements in the local media, publicity is an essential part of your total library program. Identifying and scheduling publicity techniques should be included in the planning stage of your summer programming effort. Possible techniques are listed in Section B below.

B. GETTING THE WORD OUT

(1) In-house publicity

Your library should be overrun with items announcing and explaining your summer programs. Dates, times, and procedures should always be included, and all publicity items should be dated. Examples of in-house publicity materials include:

- bulletin boards
- bookmarks
- posters
- brochures
- bibliographies
- flyers
- exhibits

These materials should be made available at the circulation desk as well as other strategic spots throughout the library. Remember to post notices, etc. on doors and mirrors in restrooms, shelving end panels, and windows. And do not forget to make use of the floor and ceiling. Every spot is appropriate for use in communicating your program/services to your public.

(2) Media coverage

Media coverage of library events encompasses the use of the newspapers and the air waves of radio and television. Some guidelines and samples of each technique are provided below:

Guidelines for News Releases:

Use your own letterhead
Double or triple space
Type on only one side of the page
On page one, include name, address, and telephone number of your library, a name and telephone number of contact person
If your story is longer than one page, type "more" at the bottom. Across top of page two, type page number, subject, date, library's name, and name and telephone number of the contact person
A good catchy lead is important
Be concise
Attach copy of program or agenda of the event
Make it local!
Provide complete information
Do not editorialize
Make certain information is typed correctly
Use short paragraphs
Photographs should be action shots and should be carefully labeled
Address news release to a specific person
Be aware of deadlines and news release requirements of each newspaper
Always include Who, What, Where, Why, and When

Sample news releases can be found on pages 23 and 24.

Guidelines for Public Service Announcements

Be brief--10 to 60 seconds
Use short words and simple sentences
Vary the pace (alternate long and short sentences)
Use action words

Use descriptive, colorful words
Avoid "tongue twisters"
Be lively and imaginative
Time your spots (a 10-second announcement is about 25 words; a 20-second announcement is about 50 words; a 60-second announcement is about 150 words)
Double space typed announcements
Include name and telephone number
Use general spots which can be shown throughout summer--update occasionally

A sample public service announcement can be found on page [illegible].

(3) Communitywide coverage

Your summer program publicity campaign should also include reaching out to your community by offering staff/volunteer personal appearances to present programs and encourage participation. All staff and volunteers should take every opportunity available to them to talk about the library and its summer programs. Just to offer a few suggestions of potential situations in which announcements of your library summer program can be made, consider:

Classrooms of all local schools with children who are potential reading club participants and program attendees
Day care centers (if you decide to encourage groups of children to attend programs and participate in reading club)
City/county staff meetings/activities
Chamber of Commerce meetings
"In-service" day at area schools
Friends meetings
Any meeting of a local organization (scouts, senior citizens, social and professional groups, athletic associations, etc.)
Church groups of all kinds
Library board meetings

SAMPLE NEWS RELEASE

GENERAL INFORMATION

FOR IMMEDIATE RELEASE

Children at ________(Library)__________ will encounter thrilling adventures in the Summer Reading Club Program "Awesome Adventures" beginning ________________________. Activities this year include ________(general activities list - contest, movies, etc.)______. Preregister by calling _______________. (Or Preregistration is not necessary.) There is no charge. (Or fee for materials is ________________.)

Summer hours at the library will be ______________________ beginning __________________.

Questions concerning this release should be directed to (your name)____, ____(phone number)___. Thank you.

Begin on about line 15 to allow newspeople to write printing instructions on the copy, double space. Mail 10 days to 2 weeks before you wish to have it printed.

SAMPLE NEWS RELEASE

SPECIFIC PROGRAM

FOR IMMEDIATE RELEASE

Children ages _____ to _____ are reminded of the ______ (story time, craft session, etc.)___ to be held on ____________ at _____(time)_____ at ________(library)______ as part of the Summer Reading Club Program "Awesome Adventures". Activities that day will include (names of films or stories, type of craft, etc.) Preregister by calling ___________________. (Or Preregisteration is not necessary.)

Questions concerning this release should be directed to (your name), (phone). Thank you.

SAMPLE RADIO PSA

FOR IMMEDIATE RELEASE

"Awesome Adventures" will be the theme of this summer's activities at ___(library)___. Children ages _____ to ______ are invited to take part in ____(general activities)____ beginning _________________. Call the library at _________ for more information.

Questions concerning this release should be directed to ___ (your name)_____, ____(phone)_____. Thank you.

CHAPTER IV

PROGRAM IDEAS

BULLETIN BOARDS, AND AWESOME ACTIVITIES

BULLETIN BOARDS

By the far the most effective type of bulletin board, and certainly the easiest to produce, is the involvement bulletin board. It consists almost entirely of the work produced by the participants in the reading club. It has an added advantage of attracting proud parents and grandparents. In addition, it adds to the participants' self concept to see their work prominently displayed in the library.

For "Awesome Adventures", the initial step for the librarian is to display a large world map and add numbered flags or markers for each adventure. As each week passes, art activities and/or reading records may be added to the wall as space permits. By the end of the program, viewers (including administrators!) will see how hard everyone has worked!

ACTIVITIES BY ADVENTURE

This year's reading program was designed to stimulate interest in other areas of the world, both past and present; to explore various means of travel; and to introduce famous fictional adventurers. Activities have been planned for a trip around the world, moving from Texas and traveling west. Suggestions for eight weeks of activities are provided. Activities for participants of all ages are included. However, the activities will be of most interest for those readers in grades three through six. ALL CHILDREN'S BOOKS MENTIONED IN THE ACTIVITIES ARE CITED IN THE BIBLIOGRAPHY. The book citations include a statement of the grade levels for which they are appropriate.

For each week, a pattern has been included to record the books read by each participant. This may include title, author, and brief comment about the book.

Also included are activities to reinforce the week's theme. If time and material do not permit, participants can be encouraged to make these items at home and bring them to the library to put on display. Of course, anything orignal they do is encouraged!

A. WEEK ONE--BON VOYAGE!

When the adventurers (participants) arrive for the first week's program, stimulate the feeling of departure by decorating the library as a point of embarkation. Have a world map in a prominent place to chart the progress of the travelers. Decorate by displaying posters or prints from various "ports of call." These may be obtained from generous travel agents, or you may wish to use the excellent prints in National Geographic, National Geographic World or Ranger-Rick. If these are not available to you, check with the nearby school librarian to see whether you may borrow some from the school's collection. Designate the library as Gate 1 or Departure Lounge or some other travel related term.

Introduce the program with puppets who will be the travel guides for the journey. The characters have been given neutral names so they may fit any puppets in your collection, whether human or animal. They may be hand or stick puppets, or any puppets in the library collection. These puppets can be used to introduce each week's program by the use of the provided scripts, or you may wish to encourage the "travelers" to write their own scripts of what might happen to the puppet guides. Excellent resources: Nancy Renfro's A Puppet Corner in Every Library. Renfro Studio, 1978; Bauer, Caroline. Handbook for Storytellers. ALA, 1977.

PUPPET SCRIPT
BON VOYAGE

Toni(y):	Hey, Jeri(y), come and see what came in the mail! (holds up letter).
Jeri(y):	Who is it for? What does it say?
Toni(y):	It's addressed to us! Wait until I open it.
Jeri(y):	Hurry! Hurry! I can't wait.
Toni(y):	Here is what it says: "Dear Toni(y) and Jeri(y), Are you brave, fearless, and

steadfast? If so, you are invited on an awesome adventure which will last six weeks. Please bring your tickets to Gate 9, Destiny Airlines Terminal, if you wish to go.

P.S. Please bring a snowsuit, swimsuit, snorkel, flippers, camera, suntan lotion, a balaclava, sunglasses, isotonic gloves, Boa constrictor inhibitor, compass, one hump camel saddle, your mummy rummy games, and E.V. suit. Transformer optional.

P.P.S. Because of space limits, please pack the above in your lunch box.

Jeri(y): Good grief! I don't like the sound of all that stuff. What do you do with a Boa constrictor inhibitor? I don't think we should go. But speaking of lunch boxes, let's eat!

Toni(y): All you think about is food. Just imagine! There may be food you've never had before--plus, think of all the fun we'll have.

Jeri(y): Not me. I can't stand to be away from my own refrigerator for very long. Besides, I'm not fearless, brave and standfast. Not even one. Are you?

Toni(y): Of course I am, and maybe you will be too. Come on--let's start packing; it will be great. Besides, it will give us something to write on the first day of school when the teacher asks us to write about what we did during the summer.

Jeri(y): Yeah! They always ask you to do that EVERY YEAR. This will make their eyes pop. Okay, let's go, we can always turn back.

(Puppets disappear, sound of packing, then voices say "Here we go", etc.).

At the Airport

Ticket Agent: May I see your ticket, please? Wait, it says two passengers. Where is the other one?

Toni(y): He is stocking up on candy bars; he'll be right here.

Ticket Agent: I hope he gets here in time. We'll be boarding in just a minute.

Toni(y): While we are waiting, can you tell me exactly where it is that we are going?

Ticket Agent: Oh, no sir! We're under strict instructions not to disclose such information. If you'll excuse me, I have to go and check on the luggage. Bon Voyage!

Jeri(y): Whew! I got the last 300 candy bars! They won't last long. Are you sure we should go?

Toni(y): Come on! The sign says now boarding.

Jeri(y): Oh, Toni(y)! It's not too late to turn back.
(voices fade to the sound of arguing)

Inside the plane

Toni(y): Here we go! Aren't you excited?

Jeri(y): No, I'm hungry. Want a smackeroo candy bar?

Toni(y): Eat! Eat! Eat! ....

(Toni(y) interrupted by voice of the captain)

Captain: Welcome aboard for the first leg of your Adventure tour. We will be landing in South America in approximately seven hours. Please be sure to have your boa constrictor inhibitor at the ready, as well as the camera; as you will be meeting some interesting animals as you travel up the Amazon.

Jeri(y): Amazon! Oh no!

Toni(y): Shhhh!

Captain continues: For those of you who would like to have your mail forwarded, we will be stopping at South America and a Polynesian Island; then we will cross the desert, explore caves, travel to the Arctic and Antarctic, visit Cape Canavaral, and then return home.

Toni(y): Wow! This sounds like my kind of trip.

Jeri(y): Good grief! What have I done? I knew I shouldn't have come.

Toni(y): Oh cheer up. Here comes our dinner -- eat up because it may be the last we'll have in a long time.

Voice of Capt: Flight attendants will now distribute parachutes for those leaving the plane for South America. Happy landing!

Toni(y) and Jeri(y) together: Parachutes! Oh, no!

Come next week to see what happens
to our travelers

After the puppets have introduced the theme of the club, discuss with the "adventurers" various means of travel (see bibliography) and discuss which ones might be fun, dangerous, etc. Introduce books on transportation from your collection. Suggest they try one of the following activities.

Transportation Activities

1. List the methods of transportation used by the fictional travellers in "Awesome Adventures".
2. Collect schedules and ticket stubs from trains, buses, or airlines. Paste them on cardboard to make a transportation collage.

3. Find pictures of different kinds of ships, such as clipper ships, aircraft carriers, tankers and so on. Cut out the shape of each ship from dark paper and paste on tagboard. Identify the silhouette and label.

4. Read about the history of railroads. Trace a map traveled by the Orient Express, and write stories illustrating the events that actually happened along the way. Design posters advertising cities along the route.

5. Calculate how much it costs to own various kinds of cars for a year, adding in the cost of gasoline, insurance, maintenance and registration.

6. San Francisco has trolley cars. Venice has gondolas. The Amish of Pennsylvania use horse-drawn wagons. What are the ways in which people travel in each of the areas of the "Awesome Adventures"?

7. Make a mobile of different kinds of airplanes.

8. Plan a trip to one of the areas of "Awesome Adventures". Obtain fares for transportation and timetables of departures, etc.

9. Locate and display the international road signs.

10. You may want to have an airline pilot or flight attendant make a visit, if possible, to discuss their work.

11. Depending upon the number of children present, you may wish to play the variation of the "Grandmother's Trunk":

First Child:	I'm going on an adventure and I'm taking an apple.
Second Child:	I'm going on an adventure and I'm taking an apple and boots.
Third Child:	I'm going on an adventure and I'm taking an apple, boots and a camera... and so on through the alphabet. (This game can be adapted and played any week).

12. Read the book version or show the filmstrip option of the 1984 Caldecott Winner The Glorious Flight Across the Channel with Louis Bleriot by Alice and Martin Provensen, Random House 676-31146-6N.

13. Ask the travelers some riddles:

    Why do trains never run on time?
    Because they run on rails.

    How can you tell when an old engine is angry?
    When it gets all steamed up.

    Why should you never complain about the price of a railway ticket?
    It's bound to be fare.

    What has two backbones, but a thousand ribs?
    Railway track.

    How does a fast train speak?
    It expresses itself.

    Why does the freight train need no engine?
    Because the freight makes the cargo.

    What motive did the inventor of a railways have?
    A locomotive.

14. Have the travelers do the Transportation Try and Find wordgame on page 33.

15. As a final activity, have children complete and decorate their passports (sample passports on page 34) for recording their adventures (books read).

16. As the children leave, give each one a boarding pass bookmark. (sample boarding pass bookmark on page 35)

17. Design and write a postcard from this week's adventure.

Transportation Try and Find

See how many methods of transportation you can find -- they run across and down.

S H I P A H N R A F T O
P Y A C H B I K O S R U
I Q B U S D C J T C A R
C L R Z E W J D K B I V
A Q P L A N E R E L N Y
N X Z E S A T B F H F W
O C E G F T G L M O G A
E K D S C O O T E R M G
J H N P S Q W U Z S B O
N J R O C K E T V E M N
P I O R V T X A Y C W U
M O T O R C Y C L E G X

Word bank:

ship
raft
bus
car
plane
scooter
rocket
motorcycle
canoe
legs
jet
horse
wagon
train

PASSPORT

Name

Birthplace

Birthdate　　　　Issue date

Place of issue　　　　Expiration date

Signature of Consul General　　　　Signature of Traveler

Photo Here

Bon Voyage!

Books Read During "Awesome Adventure"

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13.
14.
15.

AWESOME ADVENTURES

BOARDING PASS

AWESOME ADVENTURES

BOARDING PASS

B. WEEK TWO--SOUTH AMERICAN ADVENTURE

Introduce adventure with puppets.
Mark map with flag.

PUPPET SCRIPT
SOUTH AMERICAN ADVENTURE

Toni(y): Who ever heard of an airline that made you parachute to your destination? Anyway, here we are in a boat going down the Amazon.

Jeri(y): Yeah, but look at all those things in the branches overhead. I think I just saw a vampire bat.

Toni(y): Don't be such a worrier! All we have to do is take pictures of the animals and look for the Calabash man.

Jeri(y): Which animals?

Toni(y): Well for starters, how about the kinkajou, the jaguarondi, the hoatzin, and the guacharo.

Jeri(y): All those animals live in South America?

Toni(y): Of course, plus many more. Now get your camera ready. And keep an eye out for the Calabash man.

(both puppets hang over boat)

Jeri(y): Hey! Isn't that a waterfall ahead? How do we stop this boat?

Toni(y): Hang on--I don't know! Isn't that a king vulture circling overhead?

Jeri(y): I bet it is--we are done for sure. If the vulture doesn't get us the waterfall will...

Toni(y) and Jeri(y) together: Help! Help!

Come next week to see what happens to our intrepid travelers.

South American Activities

1. Discuss animals that live in South America, highlighting books that you have in your collection. (See Bibliography) Show excellent article from Owl Magazine 4/84 - "Amazon Album". Or perhaps you might invite the representative from the zoo to bring or discuss some of the animals for you.

2. Retell a South American folktale. A good choice would be:
   "The Calabash Man" from Tales from Silver Lands by Charles Finger (Newbery), pp. 23-34.

3. Two filmstrip options are:

   The Magic Ball and Other Tales from Silver Lands
   By Charles Finger (NEWBERY), Random House 394-77174-5.
   Tales of the Central and South American Indians tell of giants, witches, and the strange people who live under the sea.

   Chucaro: Wild Pony of the Pampa
   By Francis Kalnay (NEWBERY HONOR BOOK),
   Random House 394-76952 x.
   Pedro, a young boy growing up on one of the greatest ranches in Argentina, finds a beautiful wild pony and claims it for his own. When the wealthy owner of the ranch arrives for a visit, he demands the pony for his own son--and the trouble begins.

4. Draw an animal from South America. Write its name and one fact about it.

South American Animals

African Palm Civet
Amazon Cayman
Amazon Dolphin
Baird's Tapir
Basilisk Lizard
Black-shouldered Possum
Dragonfly
Electric Eel
Gecko Lizard
Giant Armadillo
Guacharo
Hary Eagle
Hoatzin
Howler Monkey
Katydid
Kinkajou
King Vulture
Lantern Fly
Macaw
Maned Wolf
Morphio Butterfly
Ocelot
Porcupine
Pygmy Silk Anteater
Red-Eyed Tree Frog
Sloth
Spoonbill
Tarantula
Toucan
Tree Sloth
Vampire Bat

5. Make an animal at home this week and bring it to share at the next session.(Possibilities here to show papier-mache, or other craft ideas, if you are so inclined or have the time or money).

> This is an excellent spot to have an artist or craftsman demonstrate their skills.

6. Make a jungle blossom from tissue or construction paper (instructions can be found on pages 39 - 41).

7. Ask participants to list books read this week on camera reading form.

8. Design and write a postcard from this week's adventure.

South American Adventure

Patterns

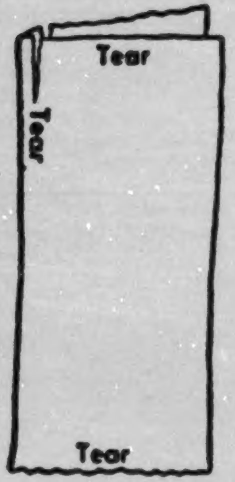
Use tinted facial tissues which are prefolded in the center.

Leave tissue folded. Tear narrow strip from each side and folded edge. Or cut these sides and edge with pinking shears.

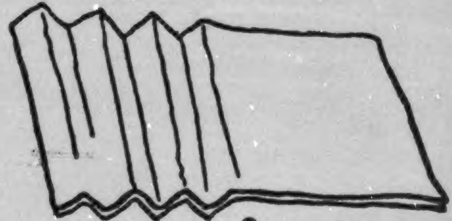
With two double thicknesses together, accordion pleat in 1/2 inch folds. Gather at center and secure tightly with green chenille wire, making sure the wire is twisted on the edge of your folds.

Then gently pull up the top layer of tissues, first on one side of the wire, then on the other.

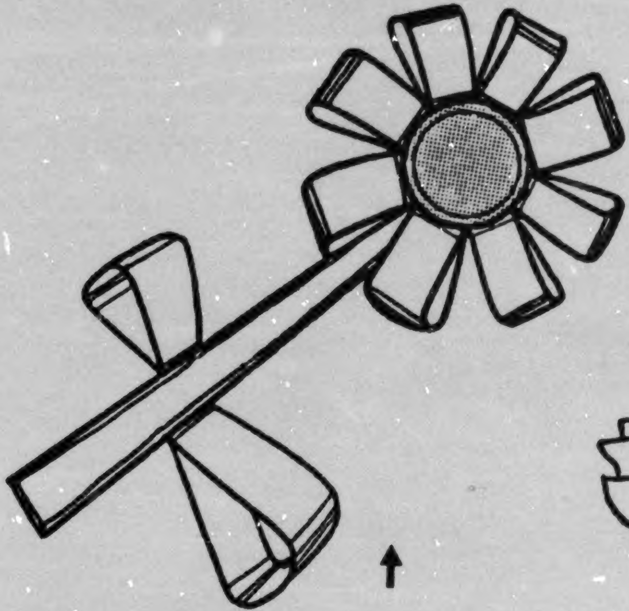
Separate the four layers of tissue, and you'll have a full-petalled flower with a green stem.



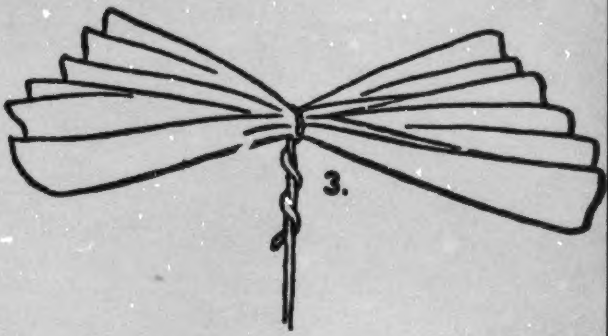
1.



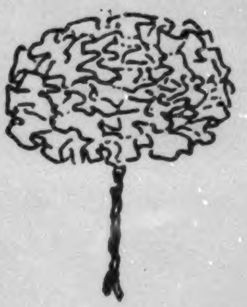
2.



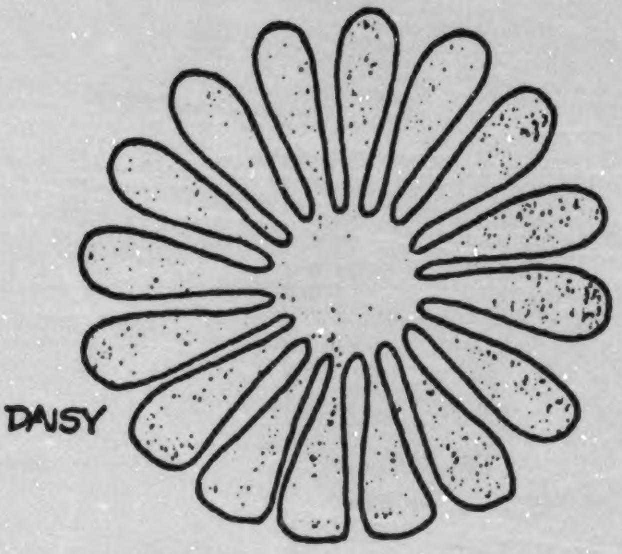
Cut several 1/2" by 6" strips of construction paper. Fold each and glue the ends together. Glue around the edge of a 3" circle. Add stems and leaves.



3.



For more petal patterns, turn the page!

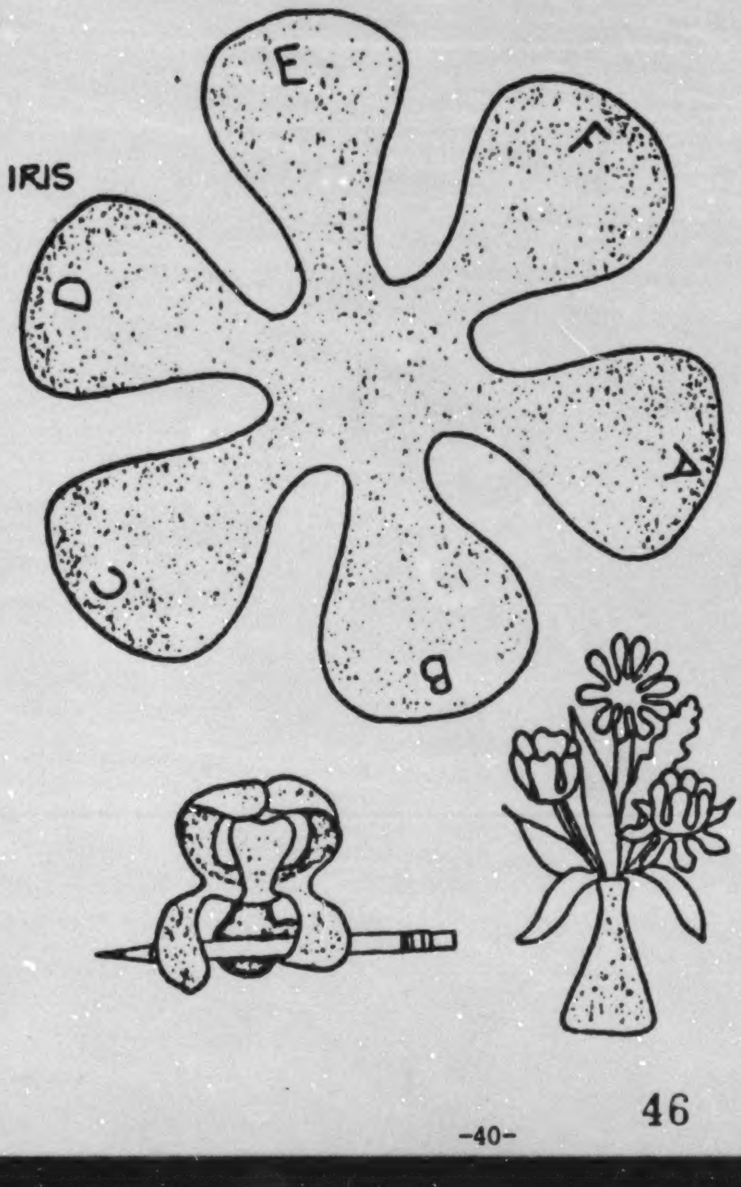


PAPER FLOWERS

These delightful flowers are easy to make in any size. Trace the patterns shown or, if you prefer, draw similar petals that are smaller or larger.

Daisy

Trace pattern and cut out.
Paint or color petals and center.
Glue colored/painted flower to pipe cleaner or stick.



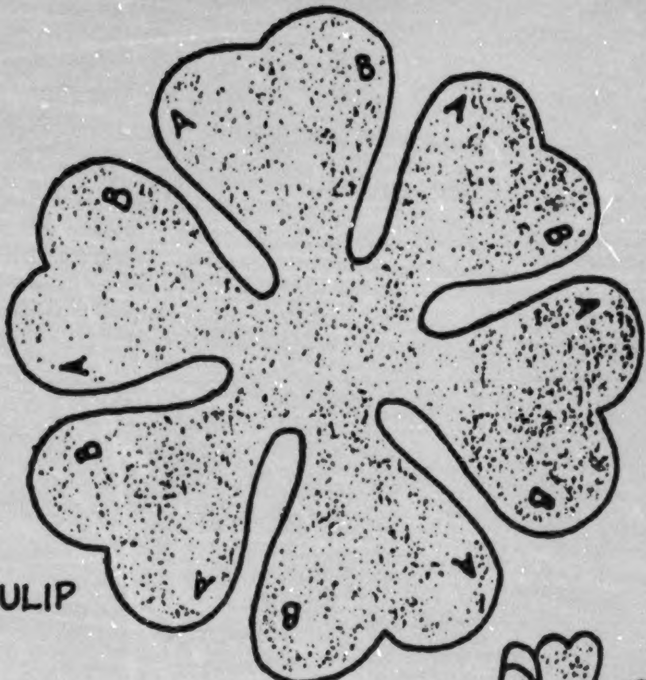
Iris

Trace pattern and cut out.
Paint or color both sides.
Glue petal A to C.
Glue the bottom of petal E to the top of C.
Curl other 3 petals down by pressing them, one at a time, around a pencil.

Still more patterns! →

TULIP

Trace pattern and cut out. →
Paint or color both sides.
Glue A edges to B edges of the next petal, forming a cup.

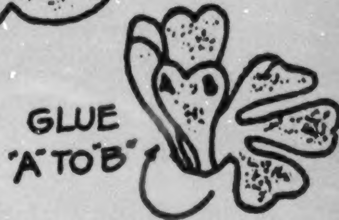

A
B
A
B
A
B
A
B
A
B
A
B

TULIP

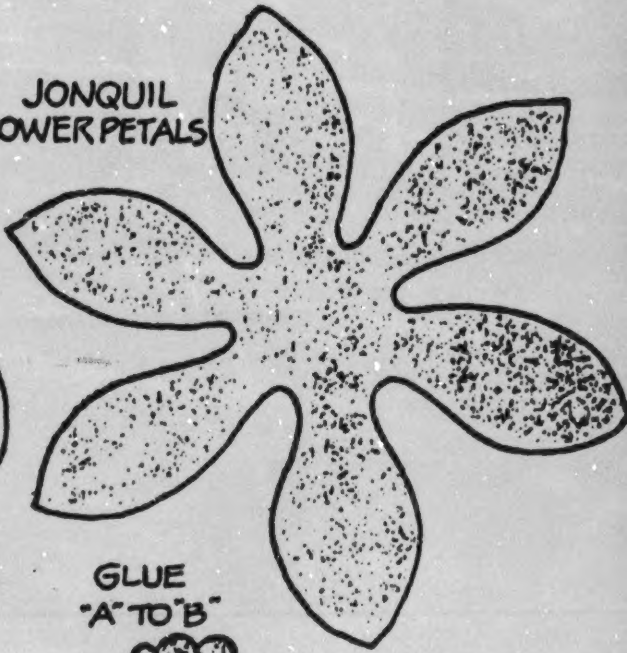
JONQUIL

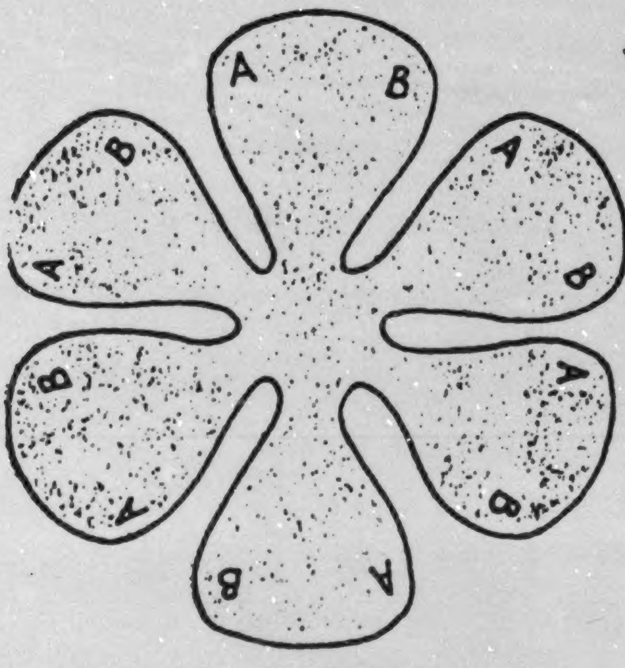
Trace upper and lower petal patterns. Cut out.
Paint or color both sides.
After upper petals are colored, glue A edges to B edges of the next petal, forming a cup.
Squeeze glue on center of lower petal piece.
Gently press jonquil cup in place.

↓


GLUE
"A" TO "B"
A
B

JONQUIL
LOWER PETALS




A
B
A
B
A
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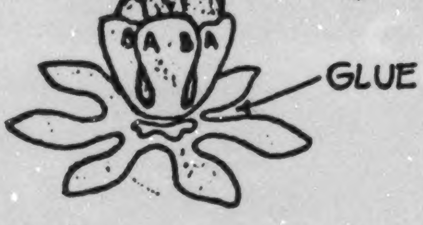
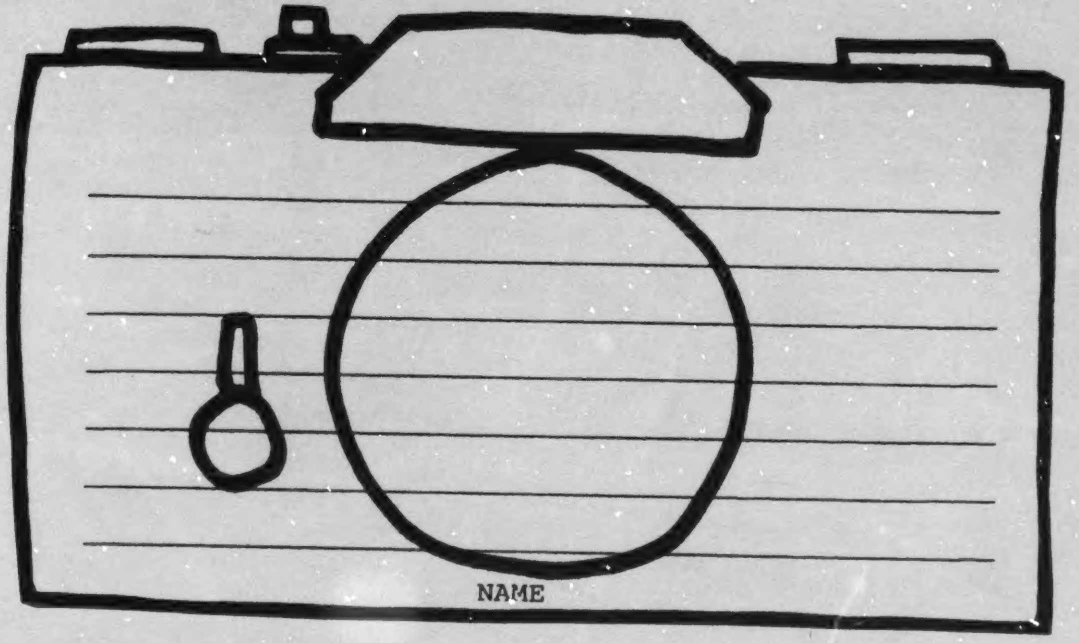
B
A
B

JONQUIL
UPPER PETALS


GLUE
"A" TO "B"
GLUE
B
A
B
A



Pattern to record South American Adventure

C. WEEK THREE--SEA ISLAND ADVENTURE

After marking the map with the general area of destination (one of the Polynesian Islands), let the puppet guides describe this week's adventure.

PUPPET SCRIPT
SEA ISLAND ADVENTURE

Jeri(y): Boy, that was a lucky escape! I am certainly glad that that Amazon Dolphin saved us after we went over the waterfall.

Toni(y): I'll say! Now nothing can go wrong in a nice safe hot air balloon.

Jeri(y): Oh yeah! Why did I let you talk me into a ride in this contraption--I know we'll crash!

Toni(y): Relax and enjoy the ride--the view is great, we're going to be up here for a long time. Look, there goes the coast of South America.

Jeri(y): Yeah, goodbye safe ground. Say Toni(y), what's that over there?

Toni(y): Where?

Jeri(y): Over there; it looks like three balloons.

Toni(y): It is! Yoohoo! Look up here! Yoohoo!

Jeri(y): They can't hear us. I wonder who it was?

Toni(y): It looked like Professor Sherman, Bear and Hot Air Henry.

Jeri(y): It sure does! But I thought they were through with ballooning.

Toni(y): I guess not. Maybe they are going where we are.

Jeri(y): I hope so; let's follow them.

Toni(y): We can't. The third ticket says we have to land on the 26th island left of Maui.

Jeri(y): O--kay! Anyway, I think that's the island now. Let's go down.

(puppets disappear)

Toni(y): Here we are. The ticket says to go to Shark Wharf.

Jeri(y): Shark Wharf! You have got to be kidding.

Toni(y): Nope. Here it is and it looks like our boat is waiting.

Jeri(y): Now listen Toni(y), remember what happened the last time I got in a boat with you?

Toni(y): Yep! But this time it will be different.

Come next week to see what happens.

Meanwhile, let's explore the islands ourselves.

Sea Island Activities

1. You may wish to highlight travel to the islands by hot-air balloon! (Instructions for balloon can be found on page 46)
2. Read The Surprising Things Maui Did by Jay Williams or any other folktales from Hawaii or other Polynesian Islands.
3. Read any of the following books or show the filmstrips.

   DuBois, William Pene. Twenty-one Balloons (NEWBERY). Listening cassette, Random House 394-76827-2N.

Calhoun, Mary. Hot Air Henry
Filmstrip, Random House 537-69365-3
A Siamese cat named Henry stows away in a hot air balloon and takes off into the wild blue yonder.

deBrunhoff, Jean. The Travels of Babar
Filmstrip, Random House 394-03909-2
On their honeymoon, Babar and Celeste travel in a balloon.

Sperry, Armstrong, Call it Courage
(NEWBERY). Random House 394-76962-7.
The Polynesians who worshipped courage, called their chief's son Mafutu, The Boy Who Was Afraid. How he conquered his fear of the sea is a legend still sung by the people of Hikueru.

Goudey, Alice. Houses from the Sea (CALDECOTT HONOR)
Random House 394-76711-x.
An introduction to sea shells.

Lionno, Leo Swimmy (CALDECOTT HONOR)
Random House 394-12885-0
As Swimmy escapes from danger, he meets many wonderful, colorful sea creatures.

4. Discuss animals of the sea, perhaps with special emphasis on those who are dangerous. Highlight books in your collection.

5. You may wish to show Sharks by National Geographic, #03250, (12 minutes).

6. Invite a scuba diver to talk to the children and especially try to persuade him to bring his equipment. Perhaps he has slides to show of his underwater adventures or shells, sharks' teeth, or whatever. OR -

   Convince an area boat owner to bring his/her boat to a nearby parking lot. A "captain" could point out the parts of a boat while teaching water safety.

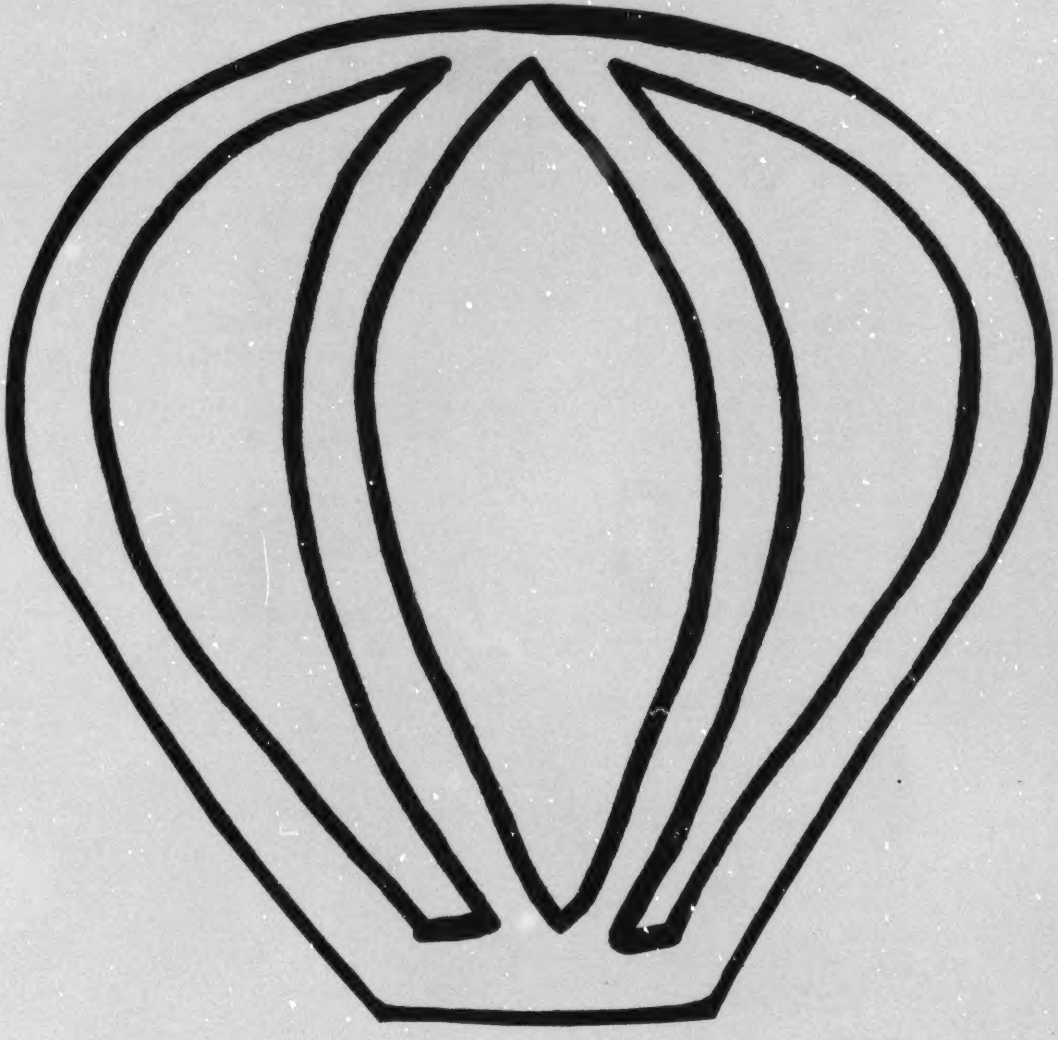
7. For a craft activity the travellers could do underwater or shell painting or make a fish mobile. (Instructions on page 47)

8. Draw favorite fictional traveler from this week's adventure.

9. Distribute form for participants to list books read in coming week. (Form can be found on page 43).

10. Design and write a postcard from this week's adventure.

HOT AIR BALLOON



Use the outline as the pattern for the record of the adventurers reading on the involvement bulletin board.

Duplicate the pattern on construction paper (two per child). Sandwich colored cellophane between the two pieces of construction paper; glue, BUT NOT THE BOTTOM OF THE BALLOON. Give each participant 4 strings, each 6" long to glue inside the bottom of the balloon. Paste the other ends to the inside of a paper cupcake cup. Draw ballooning character and attach inside.

Underwater Painting

Think what you might find under the sea: shipwrecks, treasures, sea monsters, unusual plants, divers and all kinds of fish.

Materials: Drawing paper; crayons; blue and green watercolor or acrylic paint; a big brush; jar of water.

Method: With crayons, draw the things you want in your under-the-sea picture. Press hard. Do not color the background as you will want to leave it for the painting. Go over the entire painting with the wash you have made from the paint and water. The wash will roll off the crayoned area, but will cover the background. The result will be an underwater effect.

Shell Painting

Clam, scallop and oyster shells are nice to paint because they usually have a slightly curved inside that is smooth and easy to paint.

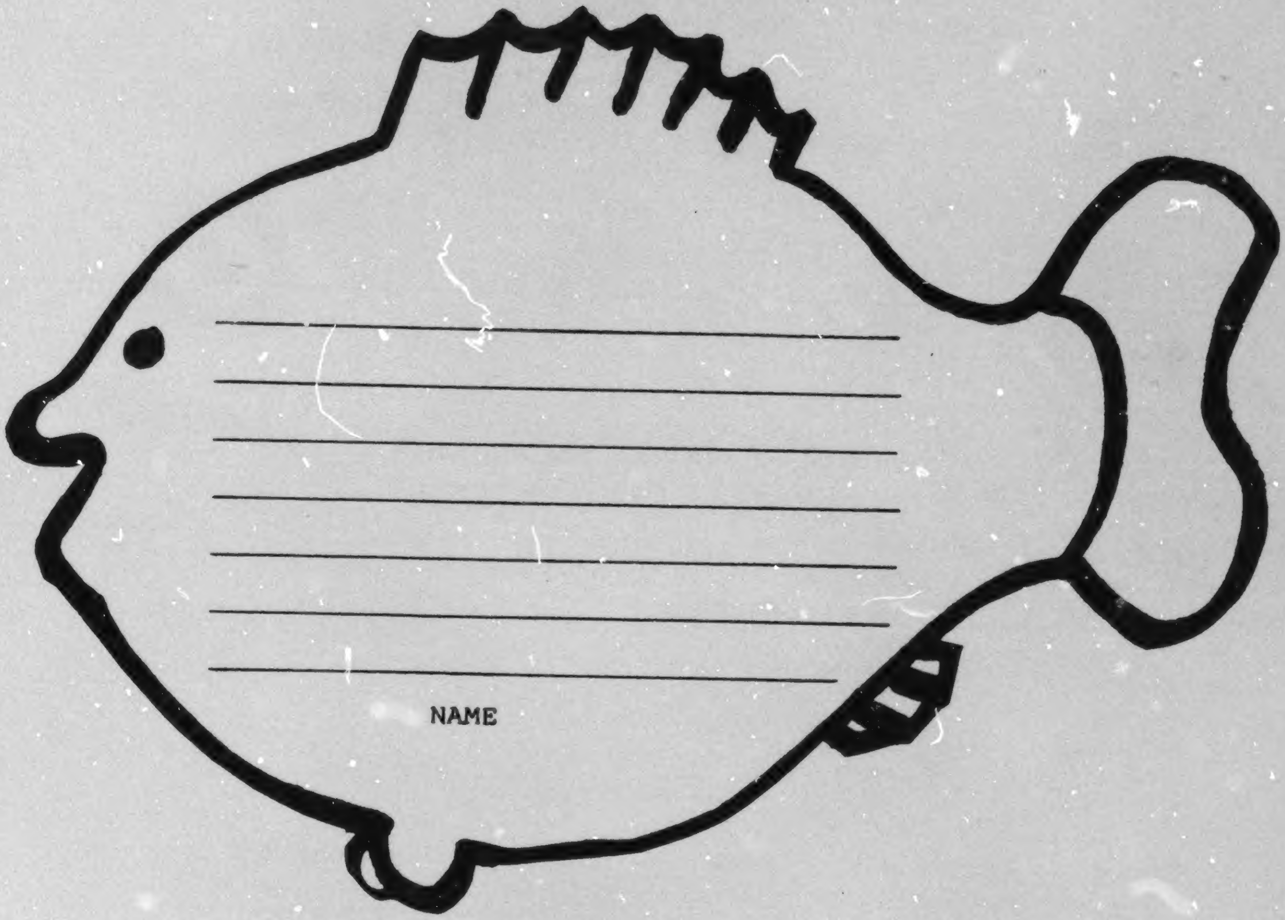
Materials: Clam, scallop or oyster shells; Clorox; soap and water; acrylic paints with fine pointed brushes or thin markers; protective coating spray or varnish.

Method: Clean the shells by bleaching them overnight or scrubbing them with soap and water. Decorate clean dry shells, allow to dry and spray shell with a protective coating.

Fish Mobile

Materials: Wire coat hanger, tagboard, rug yarn, markers, white glue.

Method: Snip the hook from the hanger and bend the remaining wire into a fish shape. Secure the ends of the wire together with pipe cleaner and then wrap a couple of times with masking tape. At the tail end, start wrapping two different colors of rug yarn around the hangar, using the white glue now and again to secure the yarn. For the tail, enclose both wires at once. Have the children cut small fish from pieces of white tagboard which they will decorate. Punch a hole in each one and hang from the inside of the coat hanger with additional pieces of yarn.

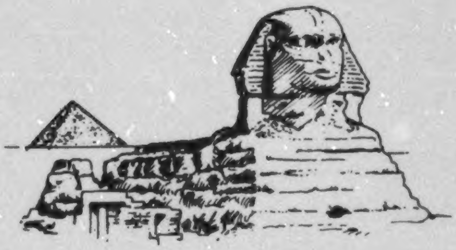


Pattern for recording Sea Adventure Reading

D. WEEK FOUR--EGYPTIAN ADVENTURE

Mark the area on the map with flag and then allow puppets to introduce this week's adventure.

PUPPET SCRIPT
EGYPTIAN ADVENTURE



Toni(y): Listen, Jeri(y), I'll never use you as a navigator again!

Jeri(y): Why not? We're only a little off course.

Toni(y): A little! First we get our boat capsized by a shark, then we have to travel on the back of a whale, who had very kindly saved us. When he puts us on shore, you say "I'll get us home", and now, here we are on the back of a camel, in Egypt. And if I know you, we are probably lost. Are you sure we are in Egypt?

Jeri(y): Sure I'm sure. There are the pyramids ahead.

Toni(y): How do you know they are not the pryamids in Mexico?

Jeri(y): Don't be ridiculous! Now get down off this camel and let's have a look.

Toni(y): Okay! Say, here is an entrance--let's go in.

Jeri(y): You first.

Toni(y): You first--you got us here.

Jeri(y): Yep! I got us here, so you should at least go first - AS MY GUEST!

Toni(y): Forget it. Here I go.

Jeri(y): Gosh it's dark in here--let's turn back.

Toni(y): No, there are some inscriptions on the wall. Let's see what they say.

A deep voice from offstage says:

Welcome, little travelers ... Step right this way . . . .

Jeri(y) and Toni(y) together: Oh no, here we go again.

Come next week to find out what happens to our travelers. Meanwhile, let's explore Egypt on our own.

Egyptian Activities

1. Discuss ancient Egypt, or have a resource person or recent visitor tell of their travels or show slides. Discuss the sphynx and show pictures. Riddles on page 52.
2. Tell of Howard Carter's famous quest of 22 years to discover King Tut's Tomb. See Bibliography for sources.
3. Show slides or books on the King Tut exhibition from your Adult Section, show the Glubok art books or Macaulay's Pryamid both cited in the Bibliography.
4. Read Gerald McDermott's myth The Voyage of Osiris or show the filmstrip. Weston Woods SF 105C.
5. Demonstrate hieroglyphics as a system of writing. Explain cartouche and have travelers make a cartouche of their own names. Have travelers send messages in code from hieroglyphics.

   Cartouche: Katan. Hieroglyphics, pp. 17-19, 70.

   Hieroglyphic Alphabet: Katan, Hieroglyphics, pp. 49.

6. Help participants build their own sarcophagus

Materials: A shoebox with lid, cloth or wallpaper scraps, scissors, glue, markers, crayons or paint.

Method: Line the inside of the box with scrap material. Paint or cover the outside to look like stone or gold. Draw a picture of a pharaoh on top. Decorate with sequins or old jewelry.

7. Build a pyramid.

Materials: Large cardboard box, a ruler, tape, markers, glue, sand.

Method: Cut the box along the sides and make four squares. Measure and mark out a triangle that fills the square. Cut out the triangle and use it to trace three others. Cut out. Tape together. Draw on a stone block pattern. Paint on a coat of white glue and sprinkle with sand.

8. Post reading lists from previous week on involvement bulletin board.

9. Distribute pryamid form for reading lists for coming week. (Form can be found on page 53).

10. Design and write a postcard from this week's adventure.

10. Delight participants with these riddles:

Knock Knock
Who's there
King Tut
King Tut who?
King Tut Key Fried Chicken

What did the mummy say to his victim?
It's been nice gnawing you.

What is the mummy's favorite painting?
Whistler's mummy.

What is the difference between a log and a crocodile?
If you don't know, you'd better not swim in the Nile.

Why does a mummy have a hard time with his homework?
He uses sandpaper.

What do you say to a naughty mummy?
Tut! Tut!

Why did they seal up pyramids?
Because the pharohs were just dying to get in.

What did the mummy say when the archaeologist dug up his tomb?
This is the pits.

How can you make two mummies out of one?
Make him so mad he's beside himself.

How much does a mummy weigh without all his bandages?
A Skele-ton.

How can you catch a mummy?
Hide behind a sand dune and make a noise like a pyramid

What would get if you cross Dracula with the mummy's snake?
An Aspire

Why did the little mummy get his mouth washed out?
He said a mummy's curse.

What did the mummy say about the bad movie?
It sphinx.

Why doesn't a mummy play golf?
Because he is afraid of sand traps.

What did the nearsighted mummy wear?
Contact bandages.

What kind of books do mummies like?
Mysteries. They love to unravel them.

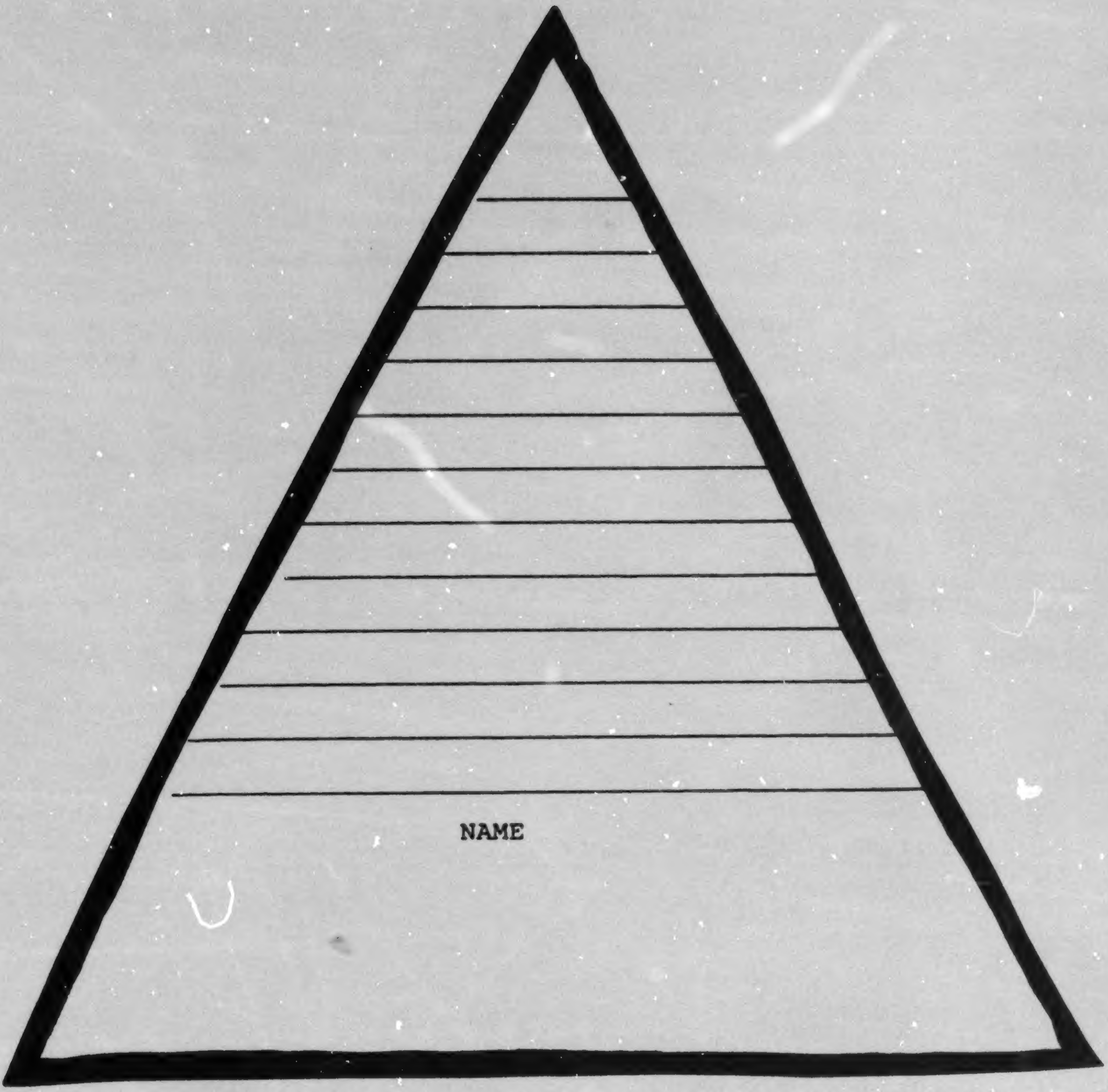
What happens when a mummy eats too much?
He gets a tombie ache.

What's a mummy after it's 4,000 years old?
4,001

Why don't mummies use rulers?
Because they prefer tape measures

Where do mummies go for Pizza?
Pizza Tut.

How is a mummy like a Christmas present?
They are both wrapped up.



Pattern to record Egyptian Adventure

E. WEEK FIVE--DINOSAUR ADVENTURE

Let the puppets introduce this week's adventure and then mark France on the map.

PUPPET SCRIPT
DINOSAUR ADVENTURE

Toni(y):	Here we are again! It's cold! It's dark and we are lost--AGAIN!
Jeri(y):	Sure, Sure, Sure! You'll have to admit we're out of the clutches of that madman who wanted to make us into mummies. Where do you think we really are?
Toni(y):	I haven't a clue, and this cave seems endless.
Jeri(y):	Oh no.... Hey, do you see a light at the end of the tunnel?
Toni(y):	Where?
Jeri(y):	Over there! To your right!

Toni(y) and Jeri(y) together: LET'S GO.

Jeri(y):	Well, we still don't know where we are, but at least it's warm.
Toni(y):	Wait a minute...I don't think we are in Egypt--It's warm, and humid, and I really think we're in the middle of a swamp.
Jeri(y):	Now how could that have happened?
Toni(y):	It justs fits the rest of the trip...everything messed up.
Jeri(y):	Come on, now...You know we've seen a lot of great things...

Toni(y): Speaking of great things, I think I see a Tyrannosaurus Rex.

Jeri(y): What? Where?

Toni(y): Just over your left shoulder.

Jeri(y): This is no time for a joke (turns around) Here we go again--always running....

Toni(y): Yep! As fast as we can and always in the wrong direction.

Jeri(y): No kidding! Because look what's ahead of us now!

Come next week to see what happens

Meanwhile, let's do some exploring on our own!

Dinosaur Activities

1. Highlight books of caves that you have in your collection from the bibliography. Invite a spelunker (cave explorer) to visit.
2. Highlight books in your collection about dinosaurs. Display Butterworth's Enormous Egg and other fiction books about dinosaurs.
3. Show the filmstrip: Dinosaurs by National Geographic, #03962 (15 minutes).
4. Make cave paintings as part of your involvement bulletin board.
5. Draw giant favorite dinosaur from butcher paper and label. Add to the wall.
6. Make fossils. Coat shells or other "fossil material" in Vaseline. Press firmly into Plaster of Paris; remove. Let cast dry completely.
7. Duplicate and distribute dinosaur word game found on page 57.

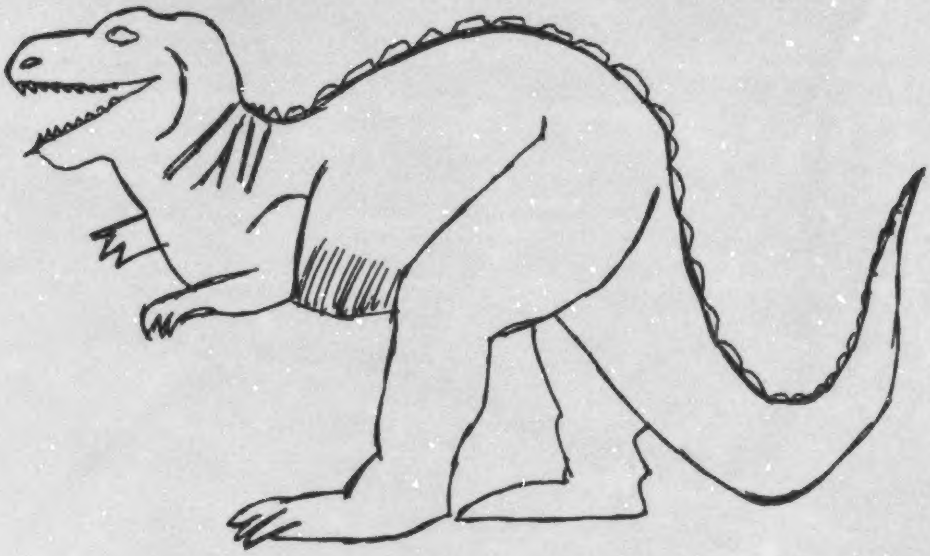
8. Make a time line of dinosaurs.

   (See Elwood, Ann Macmillan Illustrated Almanac for Kids, Macmillan, 1981, pp. 312 - 315.

9. Add reading lists of previous work to bulletin board.

10. Distribute dinosaur reading list form to participants to list books read during the coming week. Sample on page 58.

11. Design and write a postcard from this week's adventure.



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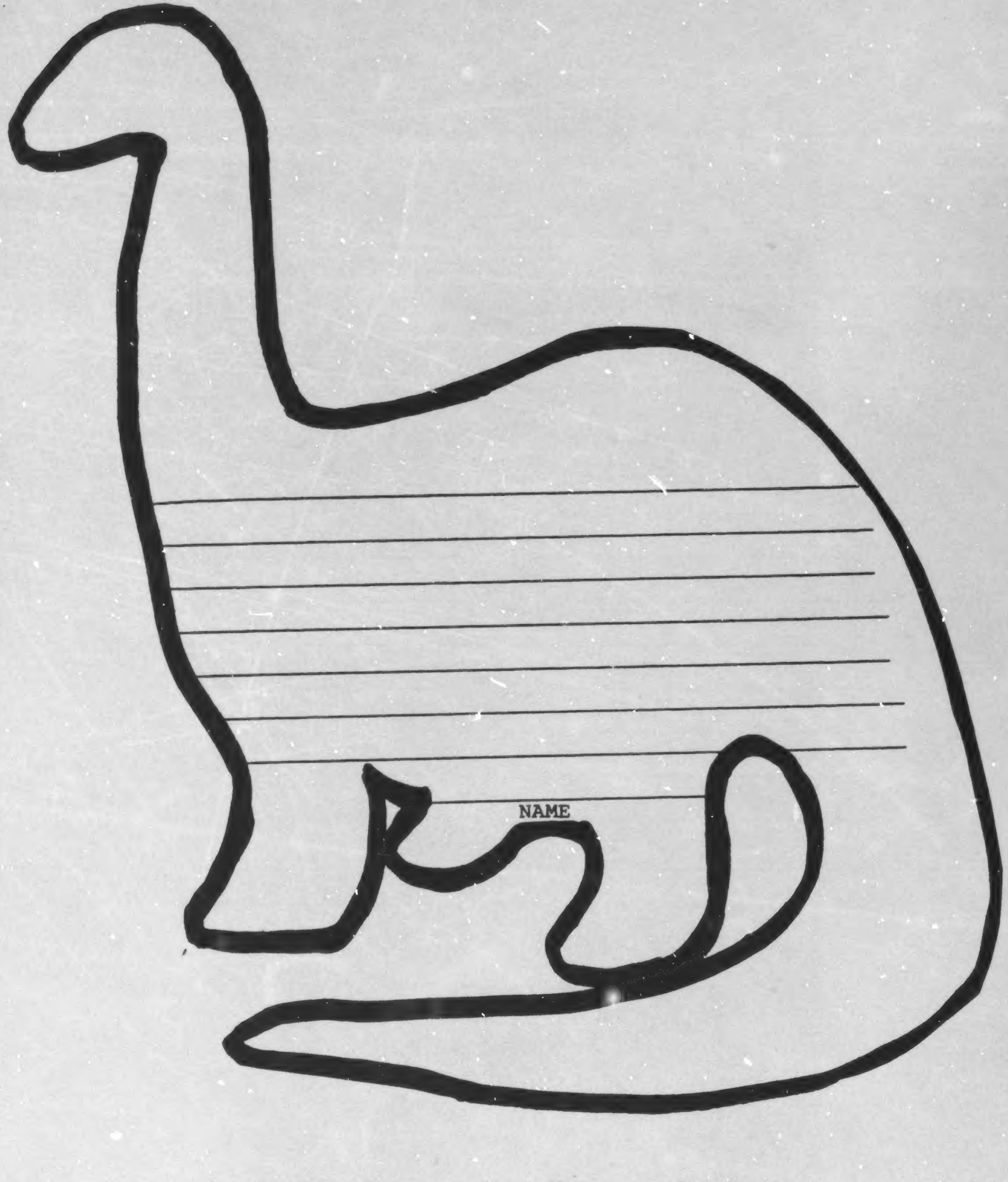
How Many Words
Can You Make
from the word
"DINOSAUR"



Pattern for recording dinosaur adventure

F. WEEK SIX--ARCTIC ADVENTURE

Let puppets introduce week's adventure and mark area of the Arctic on the map.

PUPPET SCRIPT
ARCTIC ADVENTURE

Toni(y): Great idea, Jeri(y)! "Let's take the first boat we see--no matter where!"

Jeri(y): How was I to know that it was going to take us to the Arctic-at least we're not being chased by dinosaurs, and boats are about the only way we can get out of a swamp.

Toni(y): It's not the boat I mind, it's the destination. A straight course for the Arctic Circle to watch whales and visit the Eskimos. We'll never get back to ____________ (hometown).

Jeri(y): You're right, because I'm afraid we're getting ready to hit that iceberg! Captain, watch out!

Toni(y): Too late! The captain has already gone overboard and into the life boats.

Jeri(y): Oh, no!

Toni(y) and Jeri(y): Help! Help!

Later

Toni(y): Boy were we lucky that submarine came by.

Jeri(y): Yeah! Headed straight for the Antarctic. It will be weeks before we get there, never mind seeing daylight again.

Toni(y): I know. At least we'll get to see Mr. Popper; I hear he has taken another expedition down there to get some more penguins.

Jeri(y): Let's have a nap--it's going to be a long journey.

Later

Toni(y): You weren't kidding when you said it will be a long journey. Now we're stuffed into the submarine with twenty-four more penguins.

Jeri(y): Maybe that's why the letter said bring a tuxedo.

Toni(y): VERY FUNNY... I'll never open my mail again....

While Jeri(y) and Toni(y) are making their way home, let's do some exploring on our own.

Arctic Activities

1. Read Sedna by Beverly McDermott or another Eskimo folktale.
2. Introduce Julie of the Wolves (NEWBERY) or show the filmstrip, Random House 394-77036-6.
   An Eskimo girl is lost in the Arctic tundra and is adopted by a wolf pack.
3. Discuss animals that live in this region, or again call upon a representative of the zoo to help you out.
4. Draw animal of the region, write one fact about it and add it to the involvement bulletin board.
5. Make snowflake prints.

Materials: a large piece of paper (brown wrapping paper works well), thick white poster paint, a small paintbrush, all sorts of interestingly shaped odds-and-ends that you can paint and use to make designs - such as forks, pie crust crimpers, bottle openers and caps. Other ideas are thimbles, buttons, nuts and bolts, screw drivers, paperclips and erasers.

Method: Spread newspaper on your work surface. Take one of the objects and paint it white. Press the object down on the colored paper and lift it up again, printing several times to form a circle. Choose another shape and add a second circle of printed forms outside the first, and so on. Fill in the spaces between, matching your prints to make an identical design all around. A delicate snowflake design will result from using smaller items at the center with shapes becoming smaller and smaller toward the edges. Reversing this arrangement will give the effect of an exploding figure.

6. Make scrimshaw designs

The Eskimos engraved designs in ivory, bone, horn, and shell. In this art form, they developed a type of pictorial symbol similar to pictographs that told stories of their daily lives and hunting exploits. Sometimes, too, they used purely ornamental objects, including tobacco pipe stems usually made from long thin bones or walrus ivory, whale bone clubs, elkhorn spoons, ivory hat and button decorations, and their medicine men's amulets and other instruments and tools.

Materials: pencil, carbon paper, black crayon, paper towels, soft plastic jug, scissors, and a sharp nail.

Method: Find an empty white soft plastic jug, like the ones used for bleach or dishwashing detergents. With scissors, cut a smooth piece of plastic that has no printing on it. Draw or trace a picture onto the plastic. Etch the picture into the plastic with the nail. To darken the scratched lines, rub over them lightly with a black crayon and then clean off the excess crayon by wiping the design with a paper towel.

7. You may also wish to introduce Mr. Popper's Penguins by the Atwaters, BUT BE SURE TO STRESS THAT THE PENGUINS CAME FROM THE ANTARCTIC.

OR

Show filmstrip: Mr. Popper's Penguins (NEWBERY HONOR) Random House 394-7707409.

Mr. Popper, a mild-mannered house painter, dreams of adventure in distant lands--especially of the polar regions.

OR

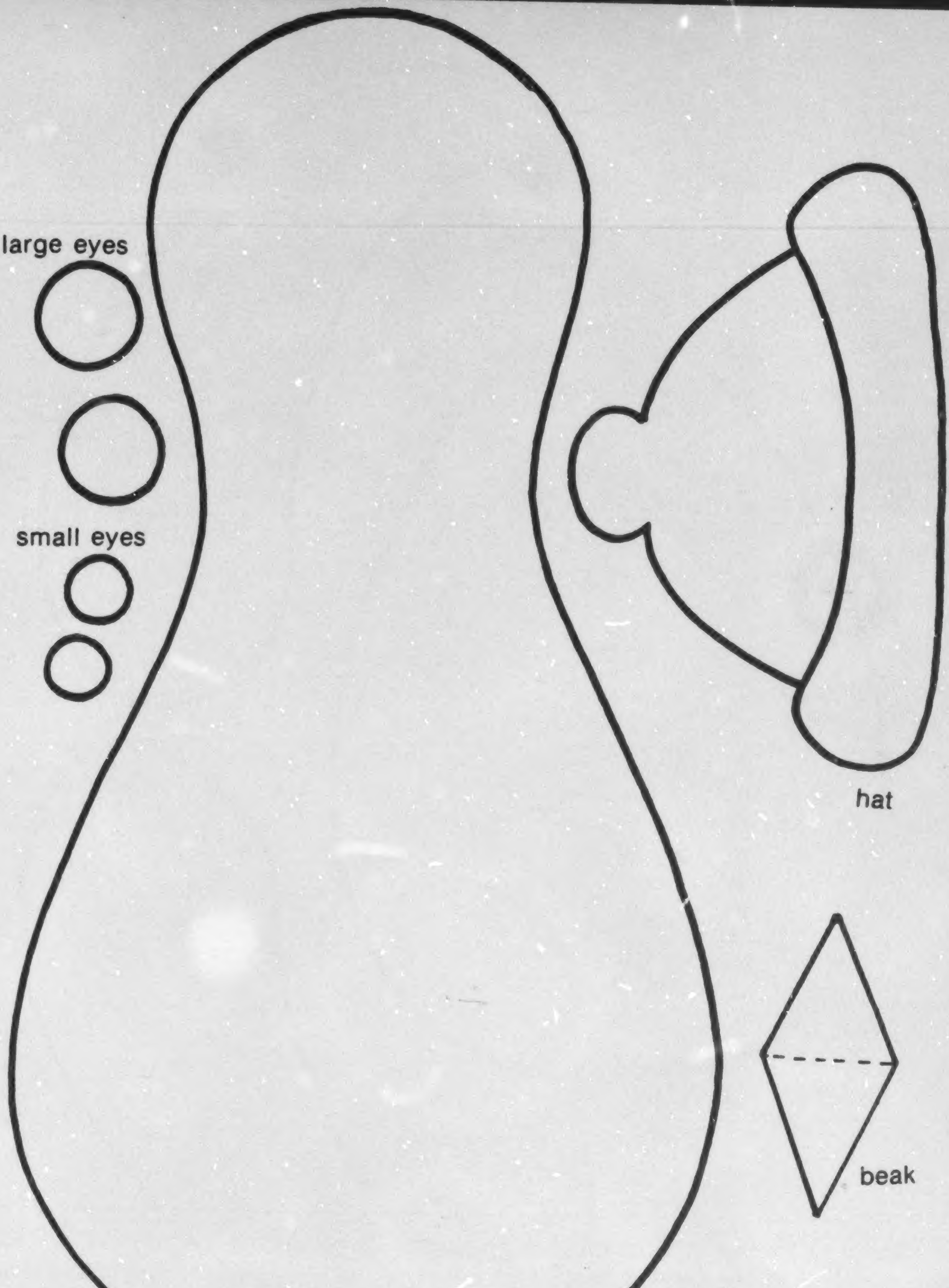
Listen to cassette of Mr. Popper's Pequins: Random House 394-77072-2 ALA Notable Children's Recording Finalist-Grammy Award.

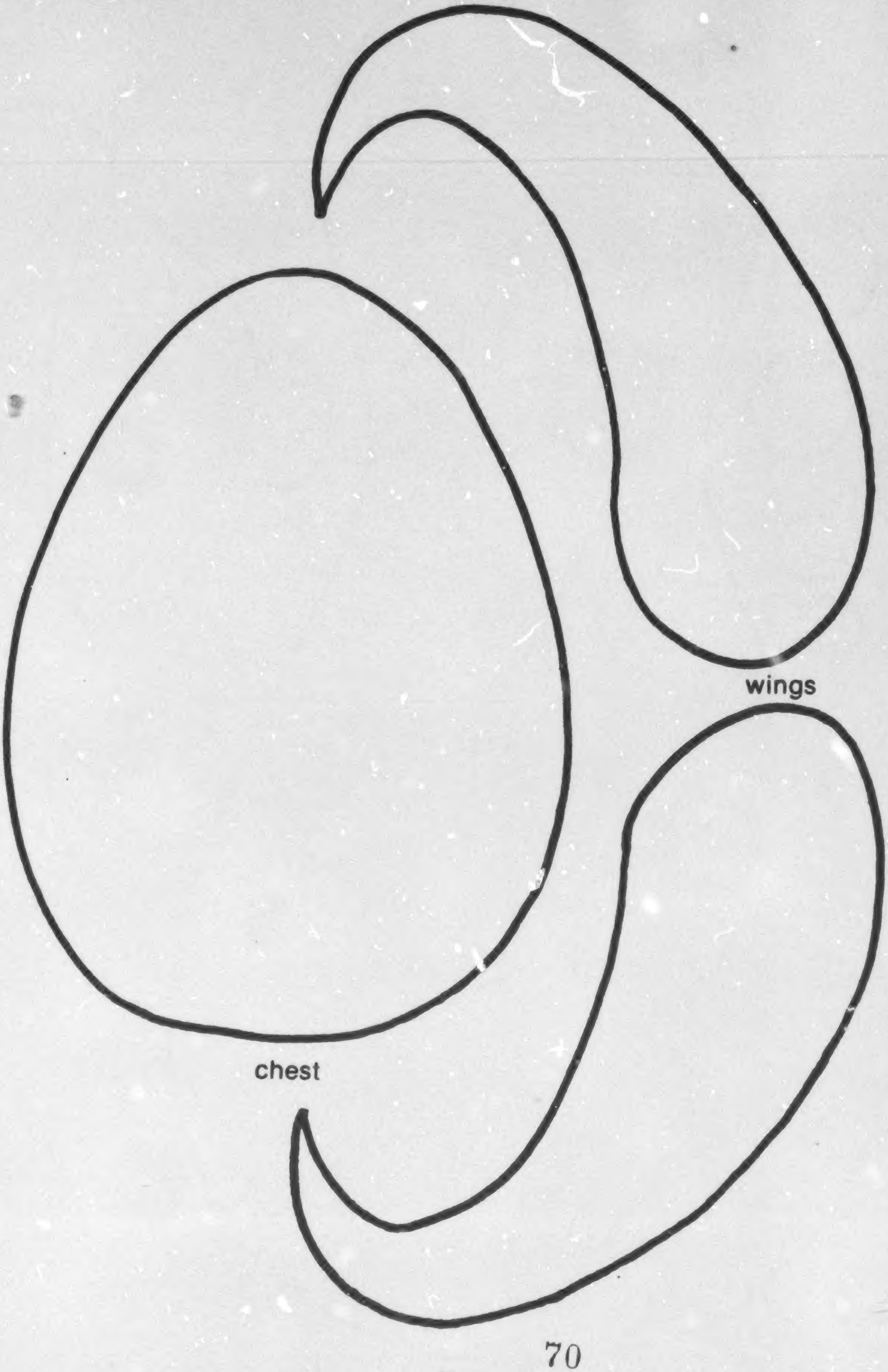
8. Make penguins (Instructions and forms on following pages).

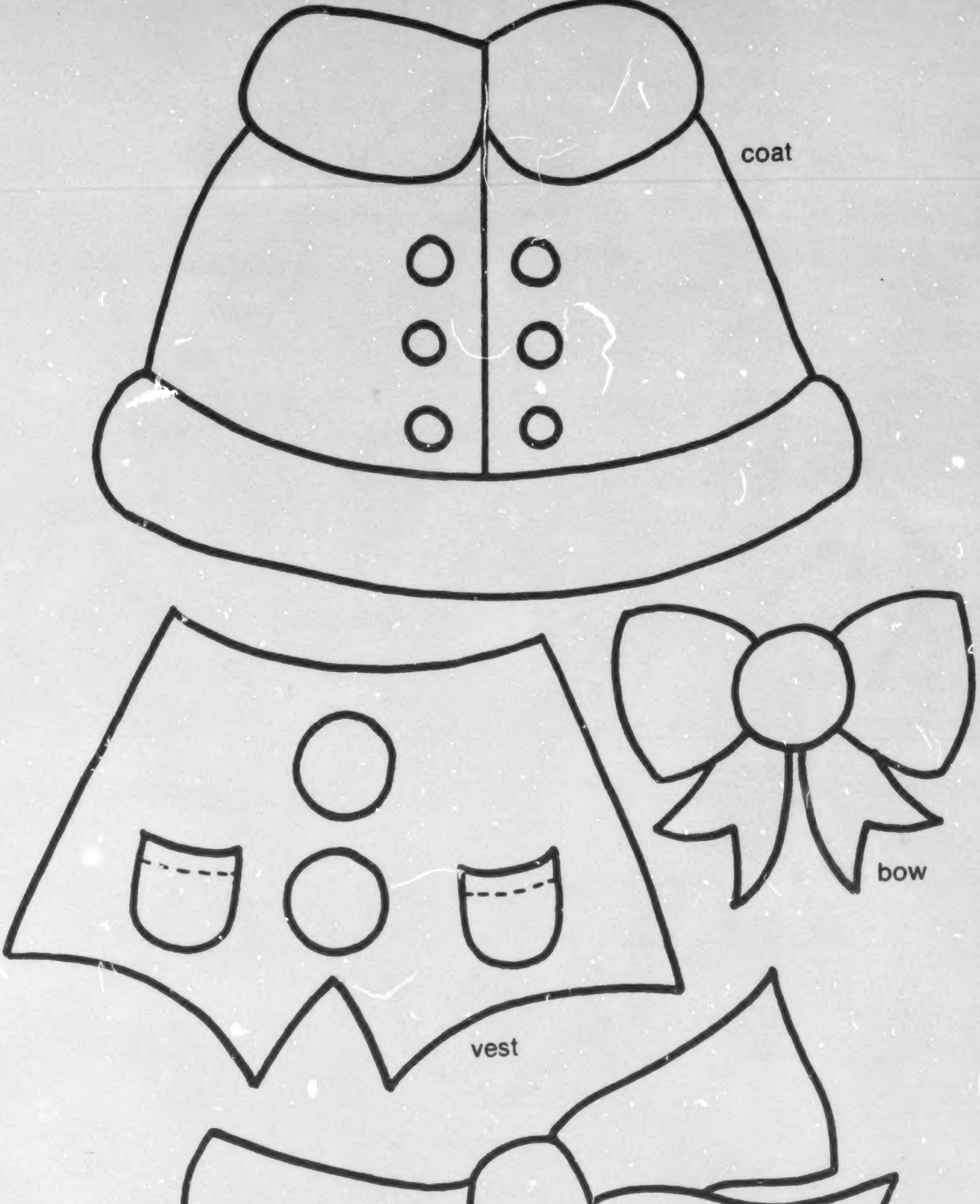
9. Allow participants to post their reading lists from previous week on involvement bulletin board.

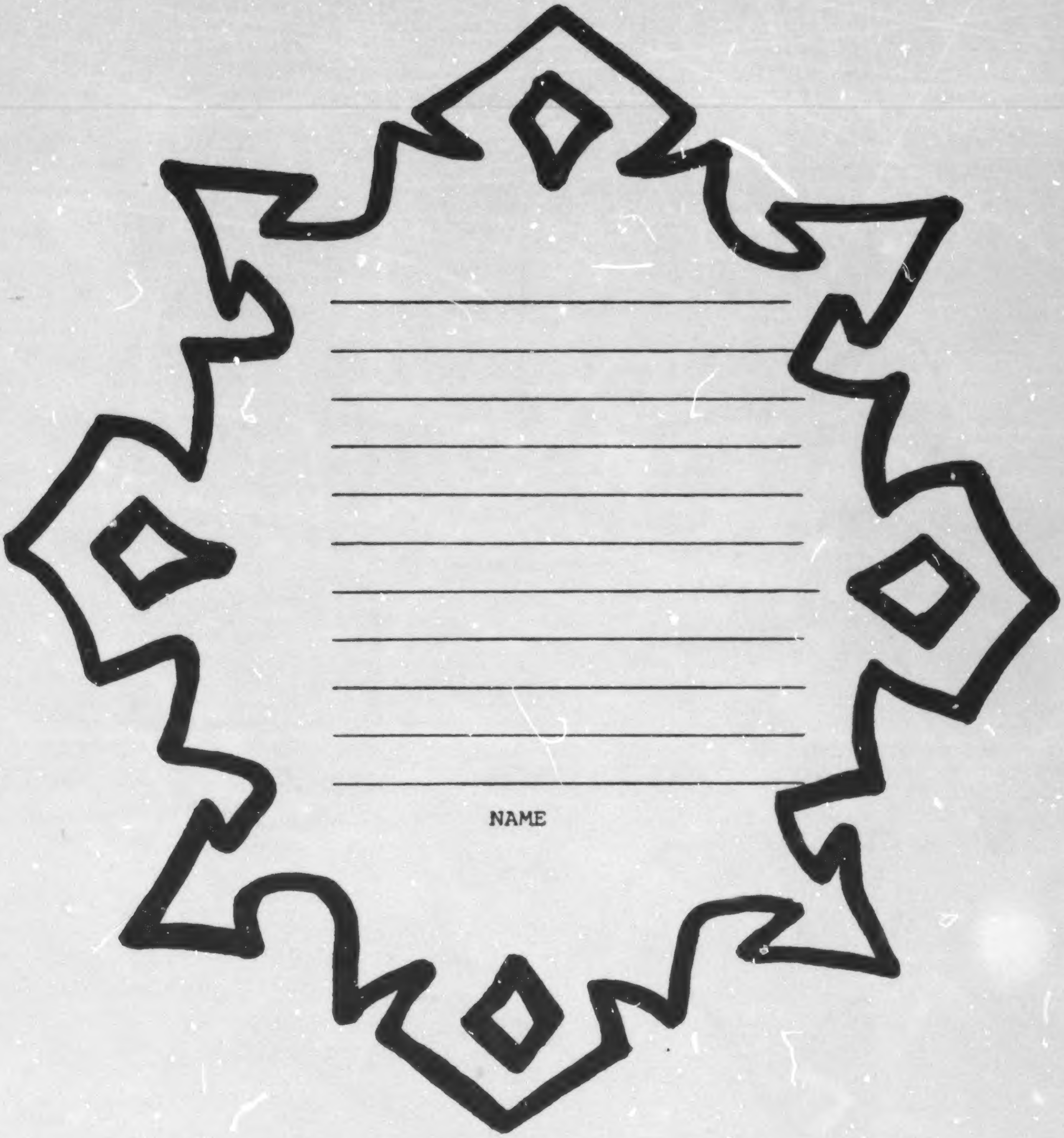
10. Distribute snowflake form for reading list for coming week. (Form on page 66).

11. Design and write a postcard from this week's adventure.


large eyes
small eyes
hat
beak
body


wings
chest


coat
bow
vest
scarf



Pattern for recording Arctic/Antarctic Adventure

G. WEEK SEVEN--SPACE ADVENTURE

Let puppets introduce adventure and mark Cape Canavaral on the map.

PUPPET SCRIPT
SPACE ADVENTURE

Toni(y): Hurray! we are so close to home. You know, Jeri(y), this has been a really great trip. I know we've been a little off course, but it has been great!

Jeri(y): A little off course--HUH! At least we traveled west all the time as we planned. That's about the only thing that went right.

Toni(y): Listen, stop griping! while we're here in Florida, we might as well go to Cape Canavaral to look around.

Jeri(y): Great idea. I've always wanted to see the space vehicles up close.

Toni(y): Wow! Come on Jeri(y). No one is around -- let's have a really good look.

Jeri(y): Have you lost your mind? We can't go in there.

Toni(y): Come on...they are not going to launch this space ship. At least I didn't hear about it in the paper.

Jeri(y): How could you read about it in the paper? Especially where we've been.

Toni(y): Come on, after we've gone this far, don't hold back now.

Jeri(y): Okay. Say, look at all those buttons.

Toni(y): Huh! I thought it was hard to control one of these things. Look, it says power on. Is that all there is to it?

Jeri(y): Which button?

Toni(y): That one there.

Jeri(y): This one? (puts finger on button)

Toni(y): Jeri(y), don't do that...here we go again....

Jeri(y): Better call Houston Space Center....I think we'll be going over soon.

Toni(y): Maybe they could send the space shuttle.

Jeri(y): Yeah, if we don't go into permanent orbit first. Wow, look at that view.

Toni(y): Might as well, we may be up here a long time.

While Jeri(y) and Toni(y) are in space, let's time travel ourselves.

Space Activities

1. Discuss books in your library about space and space travel.
2. Adapt and read Pinkwater's Fat Men from Space.
3. Let children design space vehicles, introduce their passengers and identify the reason they might wish to visit Earth. Include interior, clothing and food. You may wish to play the soundtrack to 2001 or other suitable music as you work.

   OR

   Have the children write what visitors from outer space might do on the Visitors from Space pattern on page 70 and add them to involvement bulletin board.
4. Show filmstrip

   Story of Space Flight Coronet Films MO234
   NASA photographs, diagrams, and artwork explains the principles of space flight.

5. Display science fiction titles in your library.

6. Do the Spaceword Puzzle on page 71.

7. Add the children's predictions for the future to the involvement bulletin board. The predictions can be written in newspaper format, using a bold headline, and can be about home, family, school, schedules or leisure pursuits. Inventions of the future may also be included.

8. Make a puppet from Ross's Making Space Puppets, Watts, 1980.

9. Make a Rocket Ship

   Materials: Paper towel tubes, construction paper, glue, spool, glue bottle caps and large plastic bottle caps.

   Method: Glue a round piece of cardboard over each end of a cardboard paper towel tube. Cover the tube with construction paper. Glue a spool to one end to serve as base. For a nose cone, attach a glue-bottle cap to the plastic cap from a gallon bottle, then glue to rocket. Draw details on construction paper. Cut them out and glue to rocket ship.

10. Distribute space rocket form for participants to use for listing books read during the coming week. (Form on page 72).

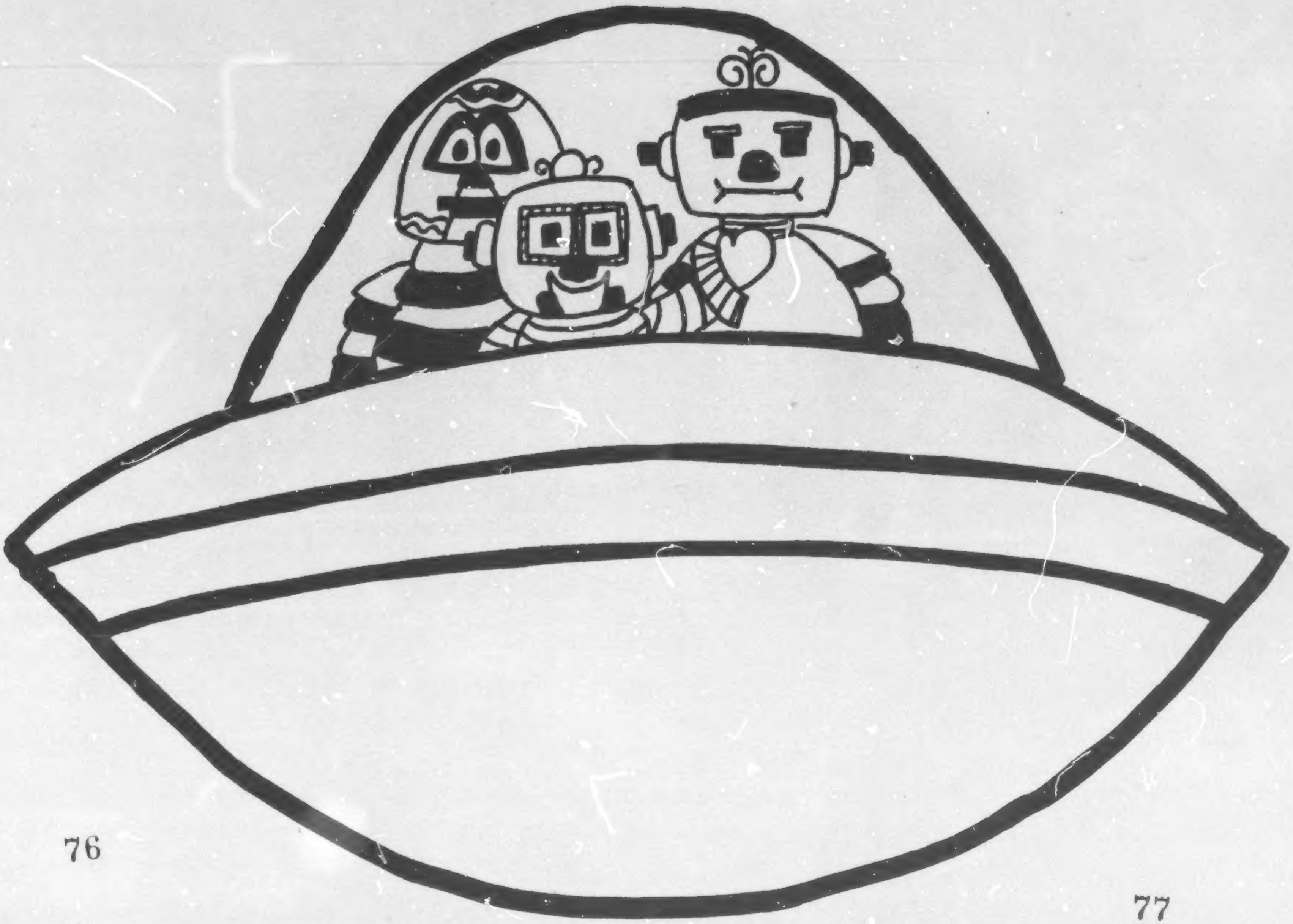
11. Allow participants to post reading lists from previous week on involvement bulletin board.

12. Send the Space Wordsearch on page 73 home with the children.

13. Design and write a postcard from this week's adventure.

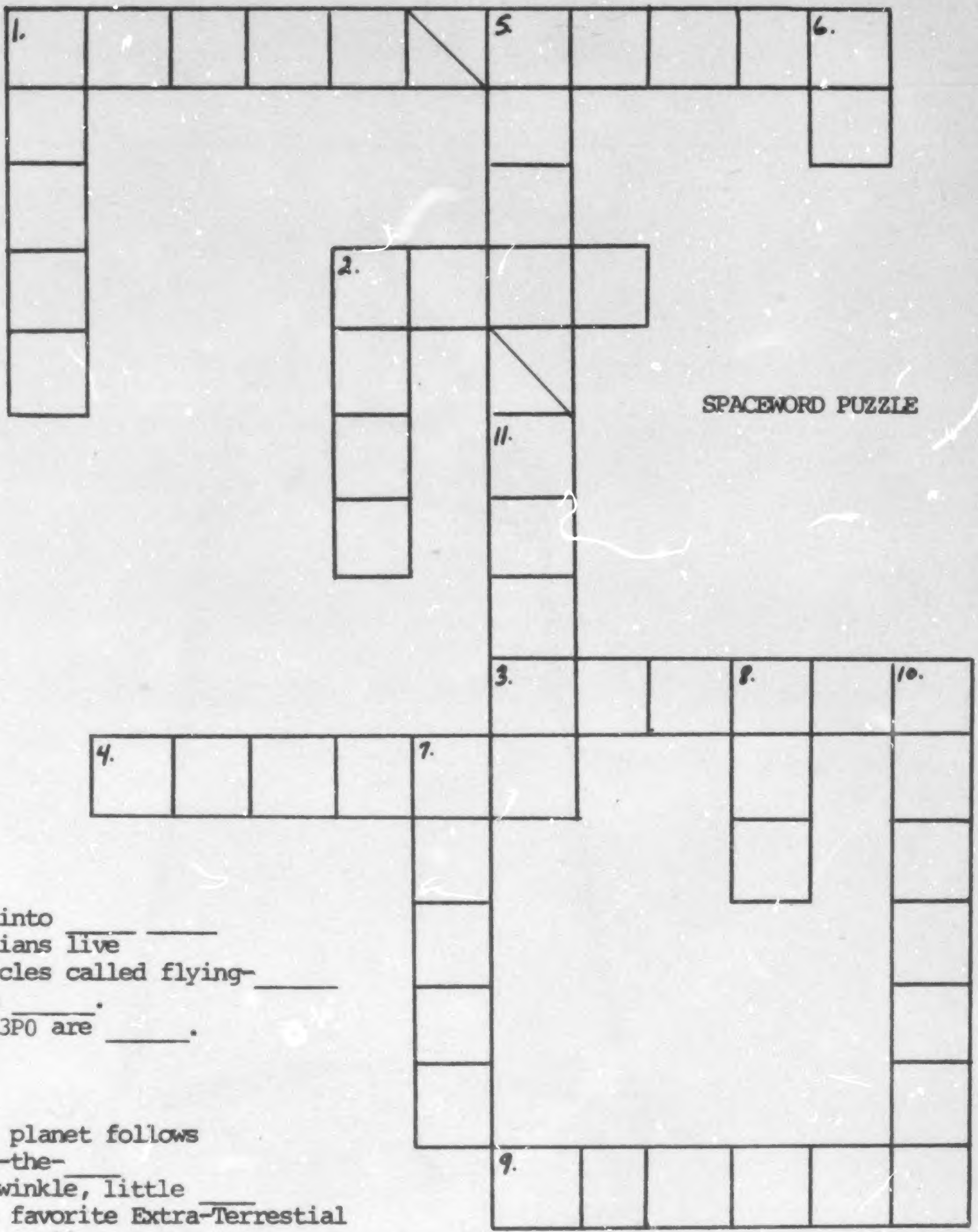
For free information and brochures on how to purchase space pictures, write:

NASA Langley Research Center
Teachers Resources Room
Mail Stop 146
Hampton, VA 23665



Pattern-Visitors from space would...

SPACEWORD PUZZLE



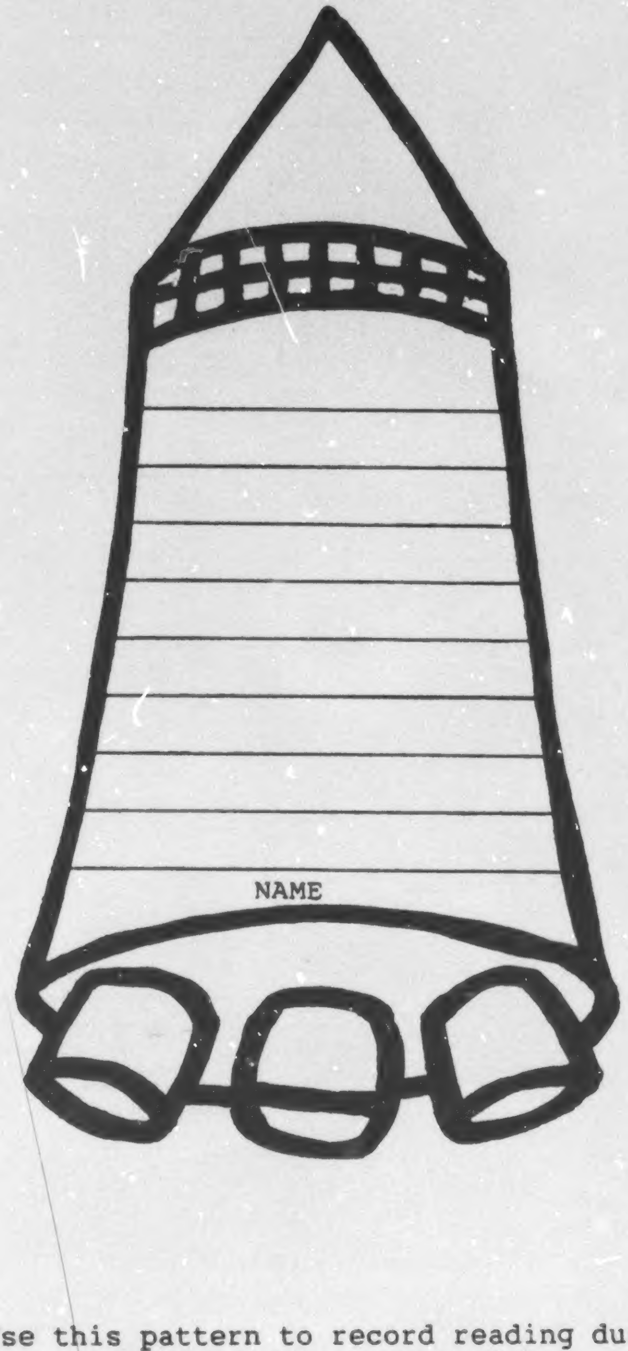
ACROSS:

1. Blast off into ____ ____
2. Where Martians live
3. Space vehicles called flying-_____
4. Earth is a _____.
9. R2D2 and C3PO are _____.

DOWN:

1. The path a planet follows
2. The man-in-the-____
5. Twinkle, twinkle, little ___
6. Everyone's favorite Extra-Terrestial
7. The planet we live on
8. Unidentified flying object
10. Another word for missiles
11. Three, two, one, ____-off!

SPACE ROCKET



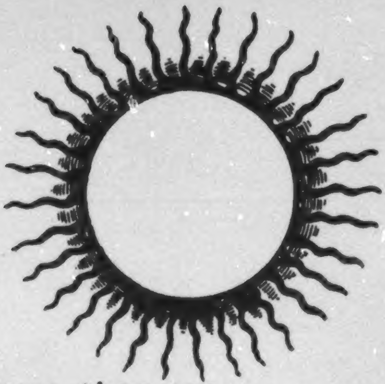
Use this pattern to record reading during
"Space Adventure Week"

SPACE WORDSEARCH

X	C	M	N	M	G	K	F	S
A	S	T	R	O	N	A	U	T
B	H	E	W	O	O	R	E	A
C	U	S	R	N	R	B	L	R
D	T	V	C	L	B	F	D	S
L	T	B	I	V	I	E	G	B
P	L	A	N	E	T	J	H	C
Y	E	C	M	X	W	A	K	Q

FIND:

SHUTTLE
ORBIT
ASTRONAUT
FUEL
STARS
MOON
PLANET



H. WEEK EIGHT--WELCOME HOME

This week calls for a big celebration, or as big as the budget allows.

Puppets recount adventures and review where they are and where they have been.

PUPPET SCRIPT
WELCOME HOME

Toni(y): It was mighty nice of the President to send that space shuttle for us.

Jeri(y): I don't think he did it to be polite!

Toni(y): Well, everything turned out ok...he has his space ship back and we are here in Houston. We'll be home soon.

Jeri(y): What an adventure! You know, we never wrote those postcards.

Toni(y): Let's do it now--they may beat us home.

Jeri(y): With our luck, you may be right!

Toni(y): You know, Jeri(y), it has been great. How many people can say....

(puppets recount adventures--script will vary according to program of library).

Welcome Home Activities

1. Try a cookie decorating contest depicting one of the "Awesome Adventures". (For example, a star for the space adventure).
2. Drink Journey Juice (fruit juice or Kool Aid).

3. Encourage the children to attend dressed as a favorite fictional traveler they met through reading.

4. Allow participants to remove their reading lists and art work from involvement bulletin board.

5. Distribute reading club certificates to participants.

V
BIBLIOGRAPHY

591.9 Rand McNally Atlas & World Wildlife.
Rand McNally, 1973.
Tremendous amounts of material on the eight zoogeographical regions of the earth.

912 World Atlas. Random House, 1982.
A good buy where the need is great and the budget tight, includes gazetteer.(grade 4 and up)

A. TRANSPORTATION

385.09 Ault, Phil.
All Aboard! Dodd, 1976.
An informal history and stories of American passenger trains. (grade 5 and up)

386 Ault, Phil.
Whistles Round the Bend; Travel on America's Waterways. Dodd, 1982.
Informal history of travel on America's rivers. (6 and up)

380.5 Ayelsworth, Thomas
Cars, Boats, Trains and Planes of Today and Tomorrow. Walker, 1975.
Presents a look into the future of transportation based on current research including hovercraft, hydrofoil and space vehicles.(3-5)

387.7 Barton, Byron
Airport. Crowell, 1982.
A family is followed from their arrival at the airport through check-in, boarding and takeoff. (K-1)

629.13 Bendick, Jeanne
Airplanes. Watts, 1982.
Presentation of the latest principles of flight, including Concorde and the space shuttle. (3-5)

387.2 Berenstain, Michael
The Ship Book. McKay, 1978.
Basic information of ships from floating logs to the present. (K-3)

380.5 Billout, Guy
By Camel or By Car. Prentice-Hall, 1979.
How vehicles work and how they are suited to the route they travel, the load they carry, the speed they maintain. (2-4)

629.133 Burchard, Peter
Balloons. Macmillan, 1960.
An introduction to and history of ballooning. (3-6)

629.133 Chant, Chris
Jetliner. Gloucester, 1982.
Explains the basic technology of a modern jet transport to its landing at its overseas destination. (4 and up)

387.2 Colby, C. B.
Sailing Ships. Coward-McCann, 1970.
A pictorial history of sailing ships of all types from all ages. (3-6)

629.2 Cole, Joanna
Cars and How They Go. Crowell, 1983.
Picture-book explanation of how a car works in basic terms without sacrificing key concepts.(2-4)

629.133 Curry, Barbara
Model Aircraft.
A book on making plastic, paper and wood airplanes. (4-6)

629.1 Dwiggins, Don
Flying, the Frontiers of Space. Dodd, 1982
Introduction to the aircraft that led to the space shuttle with numerous black and white photographs. (6 and up)

387.2 Gibbons, Gail
Boat Book. Holiday House, 1983.
An introduction to all sorts of seafaring craft with bright full page illustrations.(K-2)

625.7 Gibbons, Gail
New Road! Crowell, 1983.
Describes how roads are constructed, focusing on the variety of people with differing skills who participate in the planning and construction.(K-3)

623.8 Gilmore, H. H.
Model Boats for Beginners. Harper, 1959.
Easy-to-follow instructions for making floating models of ten ships. (5 and up)

629.133 Jacobs, Lou
The Jumbo Jets. Bobbs-Merrill, 1976.
Photographs, drawings and charts give the history and workings of jumbo jets as well as problems of noise control and safety.(5 and up)

796.1 Kaufmann, John
Fly it! Making and Flying Your Own Kites.
Doubleday, 1980.
Instructions for making and flying kites, model helicopters, hang gliders and hand launched gliders. (4 and up)

387.2 Knight, Frank
Ships. Crowell-Collier, 1971.
Evolution of water transport illustrated with numerous photographs. (5 and up)

387.2 Lasky, Kathryn
Tall Ships. Scribner, 1978.
Recreation of the clipper ship era, with information on design and crews. (5 and up)

629.2 Murphy, Jim
Two Hundred Years of Bicycles. Lippincott, 1983.
Traces the history of bicycles from the French "celerifere" of 1791, to the modern racing bicycle and HPV. (4-6)

387.2 Navarra, John
Superboats. Doubleday, 1977.
Numerous unusual and large seagoing craft used throughout the world are profiled. (4 and up)

629.133 Navarra, John
Superplanes. Doubleday, 1979.
Information is given about high performance military aircraft, supersonic commercial planes, plus aircraft used for weather forecasting, astronomical observation and surveying. (5 and up)

385 Navarra, John
Supertrains. Doubleday, 1976.
Discusses high speed mass transit systems in use around the world and in metropolitan areas of the United States. (5 and up).

B Provensen, Alice
The Glorious Flight. Viking, 1983. CALDECOTT
Recounts the persistence of a Frenchman, Louis Bieriot, to build a flying machine to cross the English Channel.(1-5)

387.2 Rockwell, Anne
Boats. Dutton, 1982.
Tells about boats that float on quiet ponds, rivers and the wide blue sea, with cheerful line drawings. (K-1)

629.13 Rosenblum, Richard
Wings: The Early Years of Aviation. Four Winds, 1980.
Traces the history of aviation from da Vinci to Lindberg. (2-4)

917.3 St. George, Judith
The Amazing Voyage of the New Orleans. Putnam, 1980.
Set in 1811, a telling of the 2,000 mile voyage from
Pittsburg to New Orleans. (4 and up)
629.13 Scarry, Huck
Balloon Trip; A Sketchbook. Prentice-Hall, 1983.
Profusely illustrated with black and white sketches,
describes in detail the author's journey with a
Swiss balloonist (3-6).
386 Scarry, Huck
Life on a Barge: A Sketchbook. Prentice-Hall, 1982.
Pictures and text illustrate what European barges
do, where they go and who staffs them. (3-6)
629.2 Wilkinson, Sylvia
Automobiles. Children's Press, 1982.
Discusses means of transportation, excellent photos
and illustrations. (1-4)
387.7 Wilson, Mike
Jet Journey. Viking, 1978.
Fascinating information with related projects and
experiments on all aspects of jet travel. (3 and up)
629.13 Zisfein, Melvin
Flight; a Panorama of Aviation. Pantheon, 1981.
Full color illustrations combined with a summary of
the history of flight. (4 and up)
E Calhoun, Mary
Hot-air Henry. Morrow, 1981.
Henry jumps aboard the hot air balloon, triggers its
takeoff, and enjoys tht trip till he realizes he
can't get down.
E Coerr, Eleanor
The Big Balloon Race. Harper, 1981.
Fictionalized account of the 19th century ballooning
family in which mother and daughter enter a race.
(K-3)
E Goodall, John
The Ballooning Adventures of Paddy Pork. Harcourt, 1969.
Wordless picture book of a little pig ballooning. (K-3)
E Goodall, John
Paddy Goes Traveling. Atheneum, 1982.
Paddy's travels take him from the South of France to an
unexpected trip to the Swiss Alps.
E Quin-Harkin, Janet
Peter Penny's Dance. Dial, 1976.
Peter meets many adventures as he dances around the
world to claim the hand of the beautiful Lavinia. (K-3)
E Wildsmith, Brian
Bear's Adventure. Pantheon, 1981.
Bear sets off for a trip on a hot-air balloon, and has
many surprises. (K-3)

E Williams, Vera
Three Days on A River in a Red Canoe. Greenwillow, 1981.
First person account of two adults and two children on a summertime adventure. (K-3)

F DuBois, William Pene
Twenty-one Balloons. Viking, 1947. NEWBERY.
Professor Sherman sets off on a balloon flight across the Pacific, but the trip does not go according to schedule. (5 and up)

B. SOUTH AMERICAN ADVENTURE

574.5 Batten, Mary
The Tropical Forest. Crowell, 1973.
Characteristics of tropical forests with an emphasis on ecology and animals. (5 and up)

980 Carter, William
South America. Watts, 1983.
Geography, history and civilization of the thirteen countries of South America.(4 and up).

398.2 Finger, Charles
Tales from Silver Lands. Doubleday, 1924. NEWBERY.
Nineteen tales from the Indians of South America. (5 and up)

398.2 Finger, Charles
Calabash Man and Other Tales from Silver Lands
(Phonodisc) Newbery Award Records NAR 3036.
Three animal folktales adapted from Tales of Silver Lands.

398.2 Finger, Charles
Magic Ball and Other Tales from Silver Lands.
(Phonodisc) Newbery Award Records NAR 3015, 1970.
Three stories retold of an explorer, sheepherder and sailor, with appropriate folksongs and background music.

599.09 Johnson, Sylvia
Animals of the Tropical Forests. Lerner, 1976.
Full color illustrations and one-page descriptions of ten animals. (3-6)

591.9 McClung, Robert
Vanishing Wildlife of Latin America.
Morrow, 1981.
Description of endangered species in Latin America and an introduction to well-known naturalist explorers. (5 and up)

591.98 Matschat, Cecile
Animals of the Valley of the Amazon.
Abelard, 1965.
The variety of animals, both frightening and otherwise, who live in the valley of the Amazon are presented. (3-6)

574.5 Podendorf, Illa
Jungles. Childrens Press, 1982.
Full color photographs illustrate the plants and animals of the jungle (1-4)

591.5 Soule, Gardner. Mystery Creatures of the Jungle.
Watts, 1982.
Exploration of unusual jungle characters. (3-6)

591.9 Shuttlesworth, Dorothy
The Wildlife of South America. Hastings House, 1974.
Includes animals of South America with a list of rare and endangered species, plus a map of national parks. (5 and up)

C.1 SEA ISLAND ADVENTURE - Tales

398.2 Berry, Erick
South Sea Island Tales. (Phonodisc)
Caedmon TC 1433, 1974.
Typical Polynesian tales taken from The Magic Banana. (3-6)

398.2 Gittins, Anne
Tales from the South Pacific Islands. Stemmer House, 1977.
Full of magic and adventure, tales collected as the people of the islands sang, worked and raised their food.

398.2 Gittins, Anne
Tales from the South Pacific Islands.
(Phonodisc) Caedmon, TC 1458, 1975.
Eight Polynesian tales with South Seas setting (3-6)

398.2 Thompson, Vivian L.
Hawaiian Myths of Earth, Sea and Sky. Holiday House, 1966.
Twelve tales of creation and natural phenomena are related. (3-6)

398.2 Thompson, Vivian L.
Hawaiian Tales of Heroes and Champions. Holiday House, 1971.
Twelve tall tales of chiefs, gods, and tricksters. (4-6)

398.2 Williams, Jay
The Surprising Things Maui Did. Four Winds, 1979.
The legend of Maui and how he changed the climate and land of Hawaii with his special gifts. (1-4)

F Sperry, Armstrong
Call It Courage. Macmillan, 1940.
NEWBERY
Because he fears the ocean, Mafutu is scorned by his people; so he embarks on a dangerous journey to win their respect and a new name. (4 and up)

C.2 SEA ISLAND ADVENTURE - The Sea and Sealife

594 Abbott, R. Tucker
Sea Shells of the World. Golden Press, 1962.
Collector's guide identifies 562 sea shells of the world. (4 and up)

599 Amazing Animals of the Sea; Marine Mammals.
National Geographic, 1981.
Illustrated with photographs; presents the characteristics and habits of marine mammals. (4-6)

551.46 Berger, Melvin
Oceanography Lab. Day, 1973.
Discussion of research bases, plus individual chapters about each of the types of scientists involved. (4-6)

597 Blumberg, Rhoda
Sharks. Watts, 1976.
Presentation of various types of sharks, their sea companions and enemies. (4-6)

597 Brown, Anne
Wonders of Sea Horses. Dodd, 1979.
Characteristics and life cycle of sea horses with instructions on maintaining a salt-water aquarium. (5 and up)

574.92 Burgess, Robert
Exploring a Coral Reef. Macmillan, 1972.
Exploration of a coral reef, description of the animals and plants, plus eight experiments and investigations. (4-6)

597 Carrick, Carol
Sand Tiger Shark. Seabury, 1977.
Life cycle, physical characteristics and mating pattern of sand tiger shark. (2-4)

594 Carrick, Carol
Octopus. Seabury, 1978.
Mating and anticipation of a female octopus for her young. (2-4)

551.46 Cook, Jon
The Mysterious Undersea World. National Geographic, 1980.
Color photographs explore ocean movements, marine plants and animals, coral reefs, sunken treasure, oceanariums and submersibles. (4 and up)

597 Cooke, Joseph
The Nightmare World of the Shark. Dodd, 1968.
Factual and fanciful history of sharks with a discussion of the products from sharks useful to man. (4 and up)

597 Copps, Dale
Savage Survivor; 300 Million Years of the Shark. West Wind Press, 1976.
Fact and legend surrounding the shark as well as its companions, enemies and feeding habits. (4 and up)

551.46 Davies, Eryl
Ocean Frontiers. Viking, 1980.
A look at the technology used in undersea exploration. (5 and up)

597 Fletcher, Alan
Fishes Dangerous to Man. Addison, 1969.
Twenty-five "shockers", "biters", "stingers", and poisonous-to-eat fish. (3-6)

574.92 Goldin, Augusta
The Sunlight Sea. Crowell, 1968.
Description of the sea as a noisy place, crowded with plants and animals. (1-4)

594 Goudey, Alice E.
Houses from the Sea. Scribner, 1959.
CALDECOTT HONOR
Introduction to seashells carefully identified and beautifully illustrated. (K-3)

593.7 Hurd, Edith
Starfish. Crowell, 1962.
Feeding habits, life cycle, structure and power of regeneration with full-page illustrations. (K-3)

591.92 Jacobs, Francine
Sounds of the Sea. Morrow, 1977.
A study of underwater sounds and the hearing abilities of marine animals and how man uses this knowledge. (4-6)

574.5 Laycock, George
Islands and Their Mysteries. Four Winds, 1977.
Firsthand explorations and photographs with comments on plant and animal life. (4-6)

593.9 McClung, Robert
Sea Star. Morrow, 1975.
A story book approach to the life of a starfish with clear, half-page illustrations. (2-4)

597 McGowen, Tom
Album of Sharks. Rand, 1977.
Eleven different sharks are discussed in individual chapters. (3-6)

551.46 Poynter, Margaret
Under the High Seas: New Frontiers in Oceanography. Atheneum, 1983.
A short history of seafaring and ocean floor exploration preceeds a discussion of tides, currents, and strange life forms. (4-6)

597 Selsam, Millicent
A First Look at Sharks. Walker, 1979.
Primary information about the shark, with black line drawings. (1-3)

567.9 Selsam, Millicent
Sea Monsters of Long Ago. Scholastic, 1978.
How scientists discovered the existence of strange reptile monsters who lived in the sea at the time of dinosaurs. (3-5)

591.92 Selsam, Millicent
See Through the Sea. Harper, 1955.
Presents plants and animals which live in different parts of the sea, showing the shallow, deeper and deepest levels. (2-4)

594 Shaw, Evelyn
Octopus. Harper, 1971.
Life cycle of the octopus as well as her food, enemies and protective devices. (1-3)

591.92 Straker, Joan
Animals that Live in the Sea. National Geographic, 1978.
Introduction through color photographs and simple text of a variety of sea creatures. (1-3)

594 Vevers, Gwynne
Octopus, Cuttlefish and Squid. McGraw, 1978.
Clearly stated material, labeled diagrams, and colorful drawings provide basic information. (4-6)

597 Waters, John
Hungry Sharks. Crowell, 1973.
A brief explanation of various senses a shark uses to locate food. (1-3)

593.7 Waters, John
A Jellyfish is not a Fish. Crowell, 1979.
A few species of jellyfish are discussed including structure and locomotion. (2-4)

593.6 Zim, Herbert
Corals. Morrow, 1966.
Description of the coral animals and location of major coral islands and reefs. (3-5)

597 Zim, Herbert
Sharks. Morrow, 1966.
Evolution of the shark combined with chief anatomical features. (2-5)

E Kalan, Robert
Blue Sea. Greenwillow, 1979.
Bigger and bigger fish appear, but only the littlest one can escape. Minimun text, stunning illustrations. (K-3)

E Lionni, Leo
Swimmy. Patheon, 1963.
Swimmy meets many wonderful, colorful creatures, and in the end, becomes a hero. (K-3)

D. EGYPTIAN ADVENTURE

932.01 Boase, Wendy.
The Civilization Library: Ancient Egypt. Gloucester Press, 1978.
Discusses the rulers, history and culture of ancient Egypt. (4-6)

962 Cross, Wilbur
Egypt. Childrens Press, 1982.
Profiles of important pharohs, description of ancient achievements plus challenges of Egypt's future. (4-6)

709.32 Glubok, Shirley
The Art of the Egyptians Under the Pharoahs. Macmillan, 1980.
Study of the life styles and religious beliefs of the pharoahs from Menes to Cleopatra. Black and white photographs of some of the best known ancient Egyption art. (4-6)

932 Glubok, Shirley
Discovering Tut-ankh-Amen's Tomb. Macmillan, 1968.
Adapted from the first-hand account of Howard Carter of his twenty-two year search. (4 and up)

393 Glubok, Shirley
The Mummy of Ramose. Harper, 1978.
Procedure of mummification and funeral of an ancient Egyptian nobleman are discussed. (4 and up)

398.2 How Djadja-em-ankh Saved the Day. Crowell, 1977.
An introduction to Egyptian culture through folktale and fact. When read right-to-left, the folktale is retold; when read left-to-right, information is given about Egyptian culture and language. (4 and up)

493 Katan, Norma
Hieroglyphs. Atheneum, 1981.
Introduction to the written language of ancient Egypt. (4 and up)

772 Leacroft, Helen
The Buildings of Ancient Egypt.
Young Scott, 1963.
Three types of pyramid-tombs, plus houses for rich and poor are described. Details of social structure are included. (5 and up)

726 Macaulay, David
Pyramid. Houghton, 1975.
Construction of a pyramid in 25th century B.C. Egypt is described, with excellent black and white line drawings. (4 and up)

393 McHargue, Georgess
Mummies. Lippincott, 1972.
Description of natural and embalmed mummies, why they were made, how they were preserved, plus superstitions surrounding them. (5 and up)

393 Pace, M. M.
Wrapped for Eternity. McGraw, 1974.
Embalming techniques, burial ceremony, and medical facts. (5 and up)

932 Payne, Elizabeth
The Pharoahs of Ancient Egypt.
Random House, 1964.
Character of the pharoahs; their foibles and faults. Their entire history is covered. (5 and up)

930.1 Rollin, Sue
The Illustrated Atlas of Archeology.
Warrick, 1982.
Explains the values, goals and methods of archeology, then discusses the ancient civilizations of Sumeria, Babylonia, Egypt, the Indus Valley, China, Africa, and America. (5 and up)

387.21 Scott, Geoffrey
Egyptian Boats. Carolrhoda Books, 1981.
A look at boats from the one-person reed to giant barges, including why they were used, and how they were built. (1-3)

932 Swinburne, Irene
Behind the Sealed Door
Sniffen Court/Atheneum, 1977.
Published in cooperation with the Metropolitan Museum of Art, text and photos are from the Carter expedition. (5 and up)

B Westman, Paul
Thor Heyerdahl: Across the Seas of Time.
Dillon, 1982.
Narrative biography of the famous explorer scientist and adventurer Heyerdahl traces the conception of his ideas that ancient peoples did travel the worlds's oceans to reach faraway lands.(3-5)

F Hutchins, Pat.
The Curse of the Egyptian Mummy. Greenwillow, 1983.
Mystery at a Cub Scout camp-out, when the boys discover a man dead from an asp bite.(3-5)

F McGraw, E.
Mara, Daughter of the Nile. Coward, 1953.
Set in ancient Egypt, the story concerns the dangerous role played by Mara, a slave girl, on both sides of a royal intrigue. (5 and up)

F Snyder, Zilpha
The Egypt Game. Atheneum, 1967.
Six children play a game invented by two girls fascinated by ancient Egypt. (4-6)

F Stolz, Mary
Cat in the Mirror.
Harper, 1975.
While visiting the Egyptian room at the Metropolitan Museum of Art, Erin accidently hits her head against a mastaba and instantly appears in ancient Egypt, where she is known as Irun.

E.1 DINOSAUR ADVENTURE - Dinosaurs

567.9 Aliki
Digging up Dinosaurs. Crowell, 1981.
Survey of some dinosaur exhibits in a museum and description of how scientists excavate, label, and pack fossil remains. (1-3)

568 Aliki
Fossils Tell of Long Ago. Crowell, 1972.
First person account of a boy's visit to a museum; gives facts about paleontologists and dinosaurs. (1-3)

597 Aliki
The Long Lost Coelacanth and Other Living Fossils. Crowell, 1973.
Description of a fish thought to be extinct for 70 million years until one was discovered in 1938. (1-3)

569 Aliki
Wild and Wooly Mammoths. Crowell, 1977.
Easy to read text and pictures describe the wooly mammoth who roamed the earth during the last Ice Age. (1-4)

569 Bailey, James
Giants from the Past. National Geographic, 1983.
Information regarding physical characteristics and behavior of prehistoric horses, elephants and other creatures that were many times the size of their descendants (5 and up)

560 Baylor, Byrd
If You Were a Hunter of Fossils. Scribner, 1980.
A poetic look at fossil hunting. (3-6)

743.6 Bolgonese, Don
Drawing Dinosaurs and Other Prehistoric Animals. Watts, 1982.
An abundance of sketched examples illustrate the author's efficient text. (4-6)

567.9 Branley, Franklyn
Dinosaurs, Asteroids, and Superstars. Crowell, 1982.
Discusses the various theories that have tried to explain the disappearance of the dinosaurs. (4-6)

567.9 Carrick, Carol
Crocodiles Still Wait. Houghton, 1980.
Easy to read science book set in the age of dinosaurs that states that crocodiles remain while dinosaurs have become extinct. (1-4)

567.9 Cobb, Vicki
The Monsters Who Died: A Mystery About Dinosaurs. Coward, 1983.
Presents seven sets of fossil drawings as clues to the shapes, sizes and functions of specific dinosaurs and their relatives. (3-5)

557.9 Cohen, Daniel
What Really Happened to the Dinosaurs. Dutton, 1977.
Discusses various theories of why dinosaurs are extinct. (4-6)

567.9 Cole, Joanna
Dinosaur Story. Morrow, 1974.
Facts about ten different dinosaurs, related in terms of their food cycle and time period. (K-3)

567.9 Darling, Louis
Before and After Dinosaurs. Morrow, 1959.
Evolution of vertabrate animals; emphasis is on reptilia. (5 and up)

743 Emberley, Michael
Dinosaurs! A Drawing Book. Little, 1980.
Instructions are given for drawing ten prehistoric animals. Dinosaur names, how to pronounce them, and what they mean are also included. (2-6)

567.9 Freedman, Russell
Dinosaurs and Their Young. Holiday House, 1983.
Picture-book explanation of how the 1978 discovery of some baby duckbilled dinosaur bones changed scientific thinking on how ancient reptiles may have raised their young.

560 Freedman, Russell
They Lived with the Dinosaurs. Holiday House, 1980
Description of how fossils are formed, some of the animals who lived with dinosaurs but died out, and others who survived as "living fossils". (3-6)

573.3 Goode, Ruth
People of the Ice Age. Crowell, 1973.
Traces how the first people came to be, the areas in which they settled, and how they survived. (5-6)

567.9 Halstead, Beverly
A Closer Look at Prehistoric Reptiles.
Gloucester, 1978.
Well-designed charts and full-color illustrations add to information concerning familiar and lesser-known prehistoric creatures. (4-6)

560.75 Hussey, Lois
Collecting Small Fossils. Crowell, 1971.
The small fossils described are easy to recognize and collect. Basic tools needed are listed with careful instructions on how to use them. (1-6)

567.9 Jackson, Kathryn
Dinosaurs. National Geographic, 1972.
Describes various types of dinosaurs and what scientists learn about them by studying fossils. (K-4)

5679. Jacobs, Francine
Supersaurus. Putnam, 1982.
The supersaurus is compared in size to familiar animals and its probable living habits are described. (1-3)

567.9 Kaufmann, John
Flying Reptiles in the Age of Dinosaurs. Morrow, 1976.
An account of the pterosaurus from terrestial beast to a winged monster of the sky. (1-4)

568 Kaufmann, John
Little Dinosaurs and Early Birds. Crowell, 1977.
Explains what fossils tell us about the earliest birds and how they may have started to fly millions of years ago. (K-3)

567.9 Knight, David
Dinosaur Days. McGraw, 1977.
Brief introduction to the age of dinosaurs describing their physical world, and including a breakdown of eighteen dinosaurs. (K-3)

567.9 McGowen, Tom
Album of Dinosaurs. Rand, 1972.
Twelve chapters focus on individual genus of dinosaurs. (3-5)

567.9 McGowen, Tom
Dinosaurs and Other Prehistoric Animals. Rand, 1978.
Combination of Album of Dinosaurs and Album of Prehistoric Animals. (3-6)

567.9 Manetti, William
Dinosaurs in Your Backyard. Atheneum, 1982.
Shows why scientists are changing their minds about dinosaurs having been cold-blooded, slow-moving, and stupid. (5 and up)

567.9 Parish, Peggy
Dinosaur Time. Harper, 1974.
Excellent background material, plus information on eleven dinosaurs in an easy-to-read format. (K-2)

567.9 Pringle, Laurence
Dinosaurs and Their World. Harcourt, 1968.
Describes evolutionary history, morphology, field work, and museum study methods. (3-5)

567.9 Pringle, Laurence
Dinosaurs and People. Harcourt, 1979.
Story of dinosaur fossil gathering, reconstruction, and interpretation. (4 and up)

560 Rhodes, Frank
Fossils. Golden Press, 1962.
Introductory material on fossil hunting with 480 illustrations. (5 and up)

569 Ricciuti, Edward
Older than the Dinosaurs. Crowell, 1980.
Evolution of mammals in the past 70 million years following the decline of the great reptiles. (5 and up)

567.9 Sattler, Helen
Dinosaurs of North America. Lothrop, 1981.
Eighty different dinosaurs arranged by broad geologic time periods. (5 and up)
567.9 Selsam, Millicent
Sea Monsters of Long Ago. Four Winds, 1978.
Description of three sea dinosaurs, and of how discovery of fossils help scientists. (1-3)
567.9 Selsam, Millicent
Tyrannosaurus Rex. Harper, 1978.
Simple, informative account of Tyrannosaurus Rex. (3-5)
567.9 Shuttlesworth, Dorothy
Dodos and Dinosaurs. Hastings House, 1968.
Narration of the exhibits in the American Museum of Natural History and the early 20th century dinosaur hunts. (1-6
567.9 Shuttlesworth, Dorothy
To Find a Dinosaur. Doubleday, 1973.
History of dinosaur hunting, with a brief account of how fossils are transformed into finished museum exhibits. (5 and up)
567.9 Simon, Seymour
The Smallest Dinosaurs. Crown, 1982.
Seven diminutive members of the coelurosauria or hollow lizard family. (1-3)
F Butterworth, Oliver
The Enormous Egg. Little, 1956.
Nate Twitchell tells of the problems when a Triceratops is born on his farm. (4 and up)
F Lampman, Evelyn
The Shy Stegosaurus of Cricket Creek. Doubleday, 1955.
A fatherless boy and girl, who live on a ranch, are befriended by a stegosaurus who becomes a valued friend. (5 and up)
F Steele, William O.
The Magic Amulet. Harcourt, 1979.
Set in prehistoric America, Tragg is abandoned with an amulet which helps him survive. (4-6)
E Carrick, Carol
Patrick's Dinosaurs. Clarion, 1983.
Patrick becomes afraid of all his brother's stories of dinosaurs until he is assured that they lived 60 million years ago. (K-3)
E Hoff, Syd
Danny and the Dinosaur. Harper, 1985.
A friendly dinosaur leaves a museum to spend the day playing with Danny and his friends. (K-3)

E.2 DINOSAUR ADVENTURE - Caves

551.4 Gans, Roma
Caves. Crowell, 1976.
How caves are formed, the range of their size and the lure of cave exploration to amateurs and scientists. (1-3)

551.4 Laycock, George
Caves. Four Winds, 1976.
Description of cave formation, well-known caves, cave animals, and man's use of caves. (5 and up)

574.5 Zim, Herbert
Caves and Life. Morrow, 1978.
The formation, structure, and location of caves, included are cave plants and animals. (4-6)

F. ARCTIC ADVENTURE

398.2 Eskimo Myths and Legends. (Filmstrip) Thos, 1974.
Powerful stories, based on the spirit beliefs, traditions and way of life of the Eskimo people. (3-6)

398.2 Eskimo Stories: Tales of Magic. (Phonodisc)
CMS Records CMS 548, 1968.
Three Eskimo stories read by Diane Wolkstein with effective flute and drum accompaniment. (3-6)

398.2 Field, Edward
Eskimo Songs and Stories. Delacorte, 1973.
Beautiful Eskimo stone cuts and stencils illustrate folklore explaining death, the origin of the sun and the moon, personal revenge, and the difficulties of a harsh environment. (3-6)

551.3 Gans, Roma
Iceberg. Crowell, 1964.
What icebergs are, where they come from and the dangers they present to ships. (1-3)

591.998 Johnson, Sylvia
Animals of the Polar Regions. Lerner, 1976.
One-page description of animals of the regions, many of them unusual. (3-5)

398.2 McDermott, Beverly
Sedna. Viking, 1975.
Sedna, a powerful sea spirit, relates to a man of magic her story of capture by a giant sea bird. (1-5)

551.3 Matthews, William
The Story of Glaciers and the Ice Age. Harvey House, 1974.
How glaciers form and flow, how their movements affect life on earth and what researchers are investigating. (5 and up)

398.2 Melzack, Ronald
Why the Man in the Moon is Happy and Other Eskimo Creation Stories. Macmillan of Canada, 1970.
Nine stories of the Eskimo concept of how different things in nature were created.(1-3)

745.5 Purdy, Susan
A Civilization Project Book: Eskimos. Watts, 1982.
Instructions for such Eskimo artifacts as charms, kayaks, masks, games, soap carving, and dolls.(3-6)

551.3 Schultz, Gwen
Icebergs and Their Voyages. Morrow, 1975.
Traces the story of icebergs from their characteristics to potential use to man. (5 and up)

G.1 SPACE ADVENTURE - Non-Fiction

523.3 Apfel, Necia
The Moon and its Exploration. Watts, 1982.
All aspects of the moon, including its geological features, its movements and their effects upon the Earth; diagrams and photographs are featured.(4 and up)

523.8 Asimov, Isaac
How Did We Find Out About Black Holes. Walker, 1978.
Describes the ways in which astronomers observe and analyze aberrant behavior in stellar bodies and how stars change. (5 and up)

523.4 Asimov, Isaac
Jupiter. Lothrop, 1976.
Explores every aspect of what is known about Jupiter. (6 and up)

523.2 Asimov, Isaac
The Solar System. Follett, 1975.
Theories of the origin of the solar system are discussed.

523.4 Asimov, Isaac
Venus: Near Neighbor of the Sun. Lothrop, 1981.
Up-to-date facts from the space probes.

919.9 Blumberg, Rhoda
The First Travel Guide to the Moon; What to Pack; How to Go, and What to See When You Get There. Four Winds, 1980.
Hypothesizes tourism on the moon in the year 2000 and tells how to take advantage of it, with advice on everything, combined with information about space travel and the moon. (4 and up)

523.4 Branley, Franklyn
A Book of Mars for You. Crowell, 1975.
Discussion of Mars and the ways that information from Mariner IV has expanded our knowledge. (2-4)

523.2 Branley, Franklyn
Comets, Meteroids, and Asteroids. Crowell, 1974.
Concise, accurate descriptions of meteorites, asteroids, tertites, comets, zodiacal light, the solar wind, and cosmic rays. (6 and up)

523.4 Branley, Franklyn
The Nine Planets. Crowell, 1978.
A discussion of the planets as a group, then individually, with characteristics and history. (5 and up)

552 Branley, Franklyn
Pieces of Another World: the Story of the Moon Rocks. Crowell, 1972.
The astronauts' tools and collection methods of Apollo 11, 12, and 14 and Luna 16 are described as well as information about the Lunar Receiving Laboratory. (5 and up)

523.4 Branley, Franklyn
The Planets of Our Solar System. Crowell, 1981.
Information about the planets, moon, asteroids, and satellites in beginning to read format.(1-3)

523.8 Branley, Franklyn
The Sky is Full of Stars. Crowell, 1981.
Introduction to stargazing explains what constellations are and helps youngsters find them in seasonal skies.(1-3).

629.44 Branley, Franklyn
Space Colony: Frontier of the 21st Century. Elsevier, 1982.
An informative look into the twenty-first century at colonies and solar power satellites. (5 and up)

500.5 Couper, Heather
Space Frontiers. Viking, 1978.
Begins with a moon colony and ends with starships for generation travel. (3 and up)
523.6 Fichter, George
Comets and Meteors. Watts, 1982.
Black and white and colored illustrations augment the text about comets and meteors. (4-6)
523.2 Gallant, Roy
The Planets: Exploring the Solar System.
A very brief description of the history of the universe, plus information about the sun, the nine planets, comets, and asteriods and meteroids. (5 and up)
523.8 Gallant, Roy
Fires in the Sky; the Birth and Death of Stars.
History of stars and their life cycles emphasizing the sun and giving experiments for solar observations. (5 and up)
Four Winds, 1982.
629.44 Hawkes, Nigel
Space Shuttle. Gloucester, 1982.
A clear, accurate introduction to the space shuttle; major focus is on the history of the development of the shuttle and its technology. (4 and up)
523.1 Knight, David
Galaxies, Islands in Space. Morrow, 1979.
In this book galaxies are used as stepping stones through a history of modern astronomical discoveries to current theories about the origin and future of the universe. (5 and up)
523.4 Knight, David
The Tiny Planets. Morrow, 1973.
Definition of asteroids as well as their history and naming. (4 and up)
523.4 Lauber, Patricia
Journey to the Planets. Crown, 1982.
Popular account of the Earth, Moon and planets with information from recent space probes. (4-6)
523.4 Nourse, Alan
The Asteroids. Watts, 1975.
How asteroids were discovered, what is known about them and current theories of origin. (5 and up)
523.4 Nourse, Alan
The Giant Planets. Watts, 1982.
An imaginary space voyage to the giant planets with descriptions of each. (5 and up)

754.59224 Russ, Dave.
Making Space Puppets. Watts, 1980.
Directions for puppets from a variety of materials. (2-6)

523.4 Shuttlesworth, Dorothy
The Moon; Steppingstone to Outer Space.
Doubleday, 1977.

523.6 Simon, Seymour
The Long Journey from Space. Crown, 1982.
Discussion of comets and meteors in a direct, clear text. (3-5)

523.1 Simon, Seymour
The Long View into Space. Crown, 1979.
Illustrated tour of the solar system including the moon, sun, planets, stars, comets and galaxies. (4-6)

523.1 Smith, Norma F.
Space: What's Out There? Coward, 1976.
Facts and suppositions about solar winds, meteors, comets, radiation belts and gravity of planets. (2-5)

629.4 Vogt, Gregory
A Twenty-fifth Anniversary Album of NASA.
Watts, 1983.
Brief history of NASA with plenty of black and white illustrations. (5 and up)

523.1 Zim, Herbert
The Universe. Morrow, 1973.
A survey of man's conception of the nature and size of the universe from ancient times to the present. (4-6)

G.2 SPACE ADVENTURE - Science Fiction

F Ames, Mildred
Is There Life on a Plastic Planet? Dutton, 1975.
Hollis accepts the offer of the Living Doll Store to let a doll take her place at school, but soon the doll wishes to replace her everywhere. (4-6)

F Asimov, Isaac
Fantastic Voyage. Houghton, 1966.
A team of five enter a submarine and undergo miniaturization. (5 and up)

F Asimov, Isaac
The Key Word, and Other Mysteries. Walker, 1977.
Larry helps his detective father solve four mysteries. (3-5)

F Bonham, Frank
Forever Formula. Dutton, 1979.
Evan Clark awakens in the 22nd century with the most sought after formula for eternal life. (5 and up)

F Bradbury, Ray
Fahrenheit 451. (Phonodisc)
Listening Library, LP451.

F Cameron, Eleanor
The Wonderful Flight to the Mushroom Planet. Little, 1954.
Two boys help a neighbor build a space ship in answer to a newspaper ad and take off to a dying planet. Followed by *Mr. Bass's Planetoid*; *Mystery for Mr. Bass*; *Time and Mr. Bass*. (4-6)

F Carlson, Dale
Plant People. Watts, 1977.
Mike Ward and his friends are the only survivors of an attack on everyone in his small desert town. (3-5)

F Carter, Bruce
Buzzbugs. Warne, 1977.
Giant insects kill cattle and valuable horses in a fantastic sci-fi/mystery. (4-6)

F Christopher, John
Empty World. Dutton, 1978.
Neil Miller escapes the Calcutta Plague in his home town, then goes to London where he joins others to face the near destruction of society. (5 and up)

F Christopher, John
Lotus Caves. Macmillan, 1979.
Bored with life on the moon in a bubble, boys explore the outside and are captured by interstellar intelligence.(4 and up)

F Christopher, John
Prince in Waiting. Macmillan, 1970.
The year is 2000. After a volcanic disaster the world has reverted to a feudal, anti-technical society. Followed by *The Burning Land*; *The Sword of the Spirits*. (5 and up)

F Christopher, John
White Mountains. Macmillan, 1967.
The world of the future is controlled by Tripods. Three boys escape to a land where men are free. Followed by *City of Gold and Lead; Pool of Fire*. (5 and up)

F Christopher, John
Wild Jack. Macmillan, 1974.
In London in the 23rd century, Clive meets a "Robin Hood" who steals children if they are not good.(4 and up)

F Clements, Bruce
Two Against the Tide. Farrar, 1967.
Brother and sister are kidnapped to an island where people live past normal age.(5 and up)

F DeCamp, Catherine, ed.
Creatures of the Cosmos.
Westminister Press, 1977.
Eight short stories of animals or creatures of the future.(4 and up)

F DeCamp, Catherine, ed.
Tales Beyond Time. Lothrop, 1973.
Ten excellent sci-fi short stories. (4 and up)

F Dickinson, Peter
The Weathermonger. Little, 1969.
Brother and sister endeavor to find changing force that drives off all who are unwilling to revert to Middle Ages.(5 and up)

F Earnshaw, Brian
Dragonfall 5 and the Space Cowboys.
Lothrop, 1975.
Mixture of cowboys, feuding families and space ships in a future world.(4 and up)

F Elwood, Roger, comp.
More Science Fiction Tales. Rand McNally, 1974.
Seven tales about different kinds of monsters.(4 and up)

F Elwood, Roger, ed.
Other Side of Tomorrow. Random House, 1973.
Nine sci-fi stories of the future. (4 and up)

F Elwood, Roger, comp.
Science Fiction Tales. Rand McNally, 1973.
Seven stories of invaders, creatures, and alien worlds.

F Engdahl, Sylvia
Enchantress from the Star. Atheneum, 1970.
Examines the relationship between three levels of cultural advancement on the planet Andrecia. Followed by *The Far Side of Evil*. (5 and up)

F Engdahl, Sylvia
This Star Shall Abide. Atheneum, 1972.
Noren, a survivor of a doomed solar system, resents the religious taboos that kept knowledge from him. (5 and up)

F Fisk, Nicholas
Ginny. Nelson, 1974.
An extra-terrestrial visitor masquarades as a family's aunt; not for the easily frightened. (5-6)

F Ginsburg, Mirra
Air of Mars and Other Stories of Time and Space. Macmillan, 1976.
Nine Soviet science fiction stories. (5-7)

F Ginsburg, Mirra
Alice. Macmillan, 1977.
Six episodes in the life of a little girl; light hearted science fiction. (5-7)

F Harding, Lee.
The Fallen Spaceman. Harper, 1983.
An alien falls to Earth in a giant spacesuit, which traps a curious Earth boy. (4-6)

F Harris, Christie
Sky Man on the Totem Pole? Atheneum, 1975.
Northwest legend combined with tale of another planet. (5-7)

F Harrison, Harry
Men from P. I. G. and R. O. B. O. T. Atheneum, 1974.
Graduation address to 11,000 Patrol members tell exploits of two members. (4-6)

F Hooker, Ruth
Kennaquhair. Agbingdon, 1976.
Refugees from a terrible calamity band together then meet an old man who teaches them how to survive. (4-6)

F Hoover, H.M.
The Delikon. Viking, 1977.
Earth overcame by a race from another planet; children are caught in a revolution and face the loss of their beloved alien friend. (4-6)

F Hoover, H. M.
Lost Star. Viking, 1979.
On Balthar, Lian fights for the acceptance of the "Lumpies", who are thought to be inferior. (5-7)

F Hoover, H. M.
Rains of Eridan. Viking, 1977.
Four young people and two small children are the only survivors when a space ship is hit with a catastrophe. (5 and up)

F Hoover, H.M.
Treasures of Morrow. Four Winds, 1976.
Adventure on a beautiful planet of a biologist.

F Hughes, Monica
Crisis on Conshelf Ten. Atheneum, 1977.
Rebellion of occupants of undersea community against U.N. beliefs. (5-7)

F Hughes, Ted
Iron Giant. Harper, 1968.
Great read-aloud of battle between earth monster and monster from outer space. (4-6)

F Karl, Jean
Beloved Benjamin is Waiting. Sutton, 1978.
After being deserted by her parents, Lucinda lives in the gatehouse of an old cemetery where she is contacted by life from outer space. (4-6)

F Karl, Jean
But We Are Not of Earth. Dutton, 1981.
The "Terrible Four" as they are called on the planet Meniscus F, are sent on an exploration - survival mission supposedly to test their resources. (5 and up)

F Kesteven, G. R.
The Awakening Water. Hastings House, 1968.
A thirteen year old boy joins survivors of a 21st century disaster to battle "The Party". (5 and up)

F Key, Alexander
Escape to Witch Mountain. Westminister Press, 1968.
Brother and sister flee to safety from a custody order, and remember their trip from a disintegrating planet. (4-6)

F Key, Alexander
The Forgotten Door. Westminister, 1965.
A strange child falls from another planet into Southern Appalachia, and encounters both good and evil. (4-6)

F Lawrence, Louise
Calling B for Butterfly. Harper, 1982.
A biologist witnesses a murder of two scientists, but is able to rescue their daughter. On their escape to home-base, they discover mummy-like dried-up mounds which return to life. (4-6)

F Pinkwater, Daniel
Fat Men From Space. Dodd, 1977.
William returns from the dentist with the ability to receive radio messages in his tooth. He is captured by men in a spaceburger, who strip the earth of junk food. (3-5)

F Roberts, Willo
The Girl with the Silver Eyes. Atheneum, 1980.
Katie searches for other children with psychokinetic powers. (4-6)

F Slobodkin, Louis
Space Ship under the Apple Tree.
Macmillan, 1952.
A blend of boy scout activities, pseudo science, and country fun when Eddie finds a man from space in his apple tree. (3-5)

F Slote, Alfred
My Robot Buddy. Lippincott, 1975.
For his birthday, Danny receives a robot and then the real excitement begins. (3-5)

F Slote, Alfred
My Trip to Alpha I. Lippincott, 1978.
A new form of space travel enables eleven-year old Jack to visit his aunt in another planet. (3-5)

F Townsend, John
The Creatures. Lippincott, 1980.
Description of a world of the future in which a small colony of superior beings live under a protective dome. (5 and up)

F Walsh, Jill
The Green Book. Farrar, 1982.
Earth is dying, and a group of settlers set off to live on a new planet where huge boulders hatch giant moth people. (5 and up)

F Yep, Laurence
Sweetwater. Harper, 1973.
Set on the planet Harmony, descendants of stranded starship crew live in the half-submerged City of Old Sion. (5 and up)

E Keats, Ezra Jack
Regards to the Man in the Moon.
Greenwillow, 1983.
Imagination, plus items from the junk yard, combine to make an exciting trip to outer space. (K-3)

VI
PROGRAM EVALUATION: HOW DID WE DO?

A. IMPORTANCE OF EVALUATION

The process of evaluation provides a method whereby you can determine the effectiveness of your program in light of the goals and objectives you defined during the planning stage and the reaction/participation of your community. The results of such self-examination will assist you in all phases of library programming throughout the year and for the summer of 1986. The only way for the library to remain vital, and to continue to meet the needs of its current and potential users, is for those who direct its programs and services to take the time to evaluate current practices in light of community needs.

B. CONSIDERATIONS

The evaluation process you employ should examine all aspects of your summer programming effort. From an analysis of reading club participation to consideration of presentor effectiveness, what you learn from this self-examination exercise will serve as a basis for planning future activities for your library.

The following is a suggested list of tasks to complete during the process of evaluating any program or series of events:

(1) Determine if all program goals and objectives were met. If not, identify reasons.
(2) Review all completed individual program/activity evaluation forms to determine:
    which programs/activities were the most popular.
    which programs/activities bombed.
    which types of programs were the most popular.
    which presentors were well received.
    what were the strengths of the total programming effort.

what types of activities you would never try again. Why?
if programs were appropriate for audience level.

(3) Identify the major complaints lodged by patrons (adults and children), volunteers, staff, regarding every aspect of the reading club as well as the programs.

(4) Survey (formally or informally) participants, volunteers, staff, and presentors to locate problems and/or strengths associated with the total programming effort.

(5) Outline ideas for future programs/activities developed during the current program.

(6) Analyze program budget by:
determining if accurate and appropriate records were maintained.
identifying "real" costs of individual programs/activities.
determining if costs exceeded budget. If so, why?
identifying costs of "surprise" and/or miscellaneous items.
identifying which items/activities/programs were not worth the cost associated with it.
identifying additional sources of financial support to cover costs in specific areas for future events.
identifying areas where streamlining would result in more efficient use of funds.

(7) Evaluate the use of program sites outside the library (if applicable).

(8) Study procedures employed by staff and volunteers in the course of managing the program. Determine appropriateness and identify areas that can be streamlined for future use.

(9) Evaluate the need for and reaction to all rules and regulations designed for program efficiency.

(10) List all sources of support outside of the library budget. Include donations of time, money, and materials. Identify future sources of support.

(11) Ensure that all volunteers, presentors, and those who donated money and materials receive acknowledgement letters.

(12) Evaluate participant reaction to new and innovative programs/activities.
(13) Identify program participants and determine how more patrons can be encouraged to participate in future programming efforts.
(14) Identify the number of names added to the community resource file as a result of the current program.
(15) Outline gaps in the library collection identified as a result of attempting to support library programs with materials. Determine how and if these gaps will/can be filled.
(16) Determine if program schedule was appropriate in meeting the needs of community.
(17) Identify program mistakes and potential corrections for future programs.
(18) Evaluate effectiveness of the program publicity campaign, and the various vehicles employed.

What you learn from a thorough investigation of program activities, content, and procedures should be shared with individuals associated with the library in addition to the community at large. A variety of evaluation reports, each with different kinds of information with different degrees of detail, should be distributed throughout the community. Not only will they keep supporters advised of library programs, services, and procedures, but they also serve as publicity for a job well done.

The variety of ways in which you can take advantage of reporting program evaluation results is only limited by your imagination and the time to produce them. Examples of such use include:

(1) An article in local newspaper (s) identifying number of reading club participants, in addition to a description of the awards ceremony and the names of readers who received prizes/awards. A photograph of the ceremony in progress would be appropriate. A few words of appreciation to volunteer workers, including names if possible, would be meaningful.
(2) An article in volunteer and/or Friends newsletters generally describing the program and its participants. Statistics, new procedures, and more words of appreciation should be included.

(3) A one-page memo to all members of your city council and/or county commissioners' court. Included should be a brief description of the program, number of participants, number of volunteer hours, names of individuals/organizations who donated money and materials to the project.

(4) A memo to your library board which might include: general description of program; degree to which goals and objectives were met and reason(s) for failure to meet any; new procedures designed and their usability; complaints from patrons regarding any aspect of program, and how problems can be solved (if appropriate); new program ideas generated; and any other information of particular interest to your board members.

(5) A detailed report of your program evaluation to your immediate supervisor, including various statistics and, possibly, some charts and graphs. Be specific about program strengths, program participants, problems encountered, goals and objectives met, planning process, and the importance of program evaluation immediately following the close of the program. This report can also be distributed to staff and volunteers for their information.

All of these report documents should stress the importance of your programming effort and the reason for its existence. Strengths as well as weaknesses should be identified, and the truth regarding problems should be presented. It must not serve as a propaganda vehicle, but by simply and carefully presenting the facts, it should make a statement which outlines the importance of the public library in the community and the reasons that its programs and services should continue to be supported.

VII

PLANNING II: GETTING READY FOR NEXT YEAR

The time and energy spent to evaluate a programming effort and produce a written document reflecting findings can be used to begin preparation for the summer of 1986. Regardless of the 1986 theme, there are several areas of planning which can be initiated shortly after your programs and evaluation have ended this year. Consider the following:

(1) Review this year's programming budget and determine general costs for 1986. These costs may be reflected in next year's budget request as well as an increased campaign to gain community support through donations of money and materials.

(2) Identify individuals who indicated an interest in assisting you next year as a volunteer in any capacity.

(3) A review of the entire evaluation process for this year will provide you with a general idea of the strengths of your programming effort which should be taken into consideration during the planning stages of 1986.

(4) MAINTAIN A HIGH PROFILE OF THE LIBRARY IN YOUR COMMUNITY. This one statement should reflect a continuous philosophy of all those people who are directly related to the library and the role it plays in your community. By offering materials, services, and programs which will meet user needs and by continuously publicizing your total library program, you can keep library affairs in front of the community eye.

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ADVENTURES

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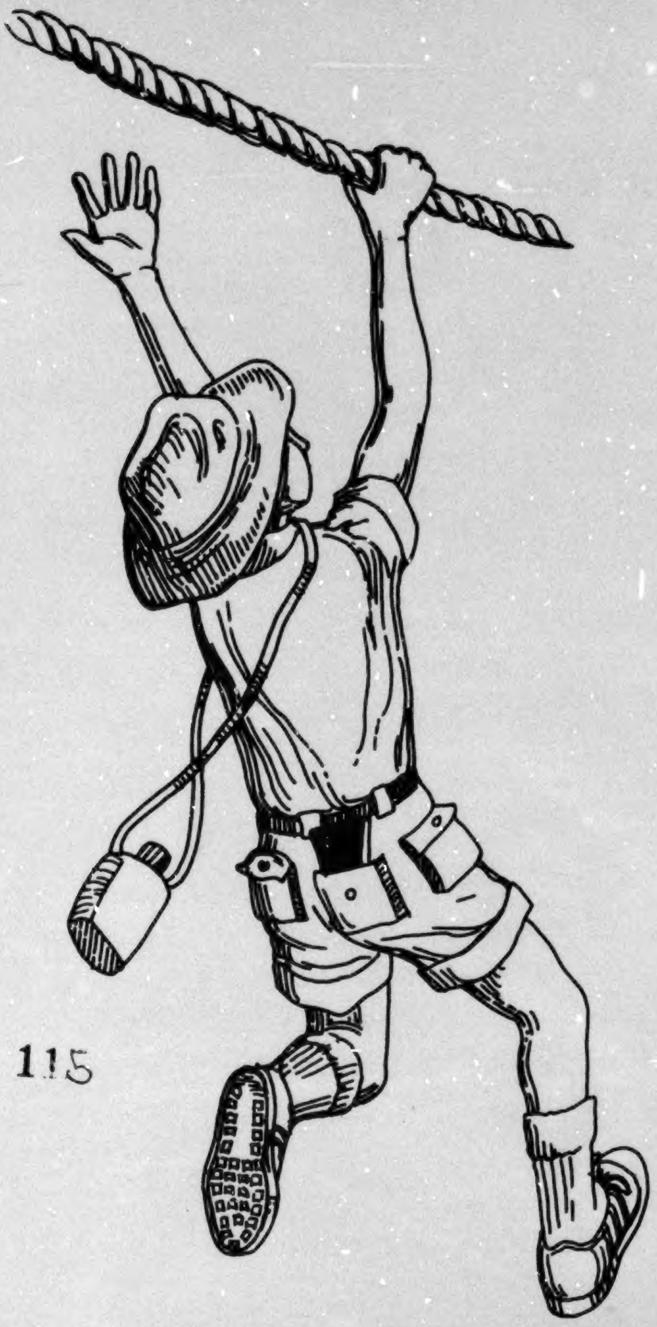

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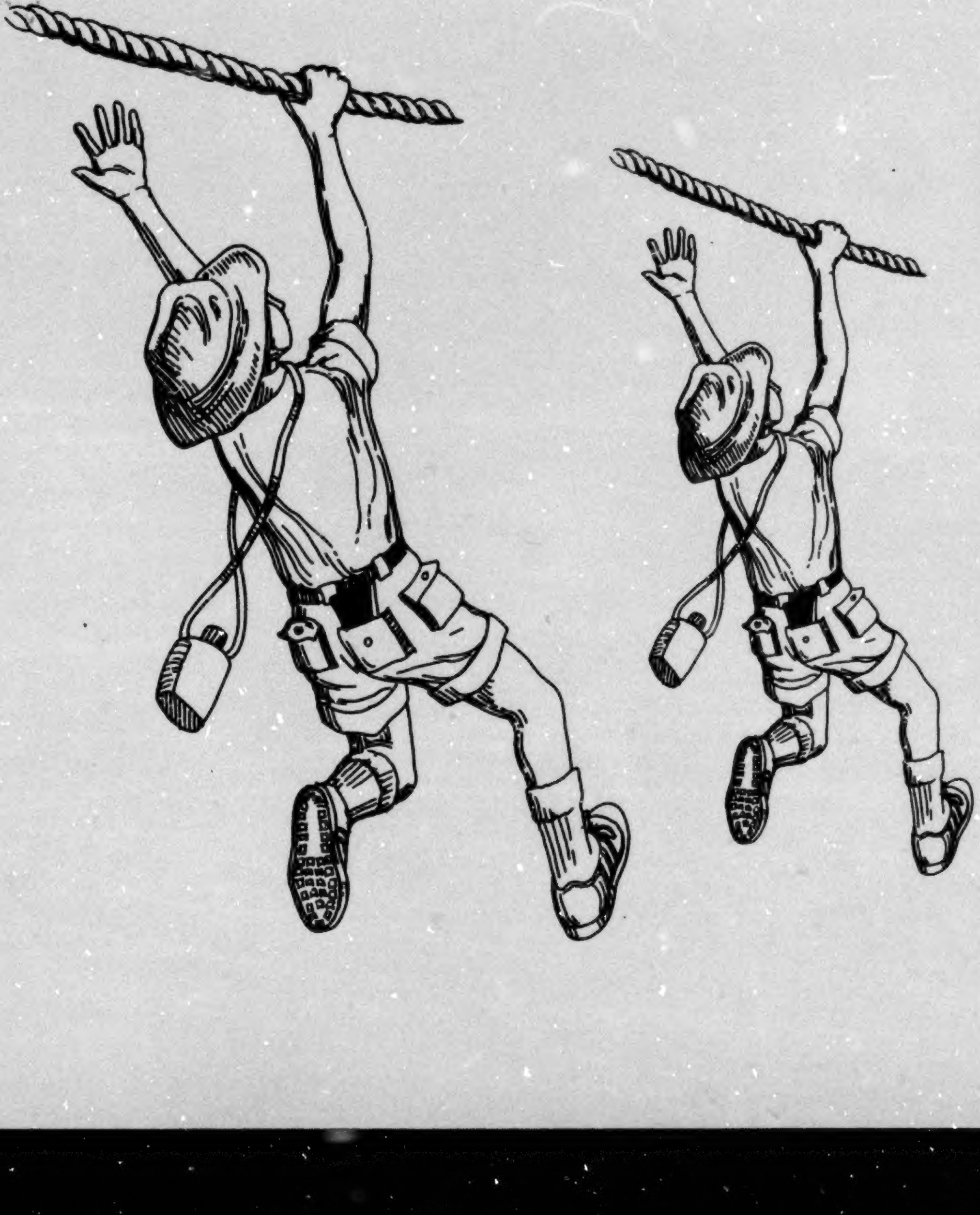

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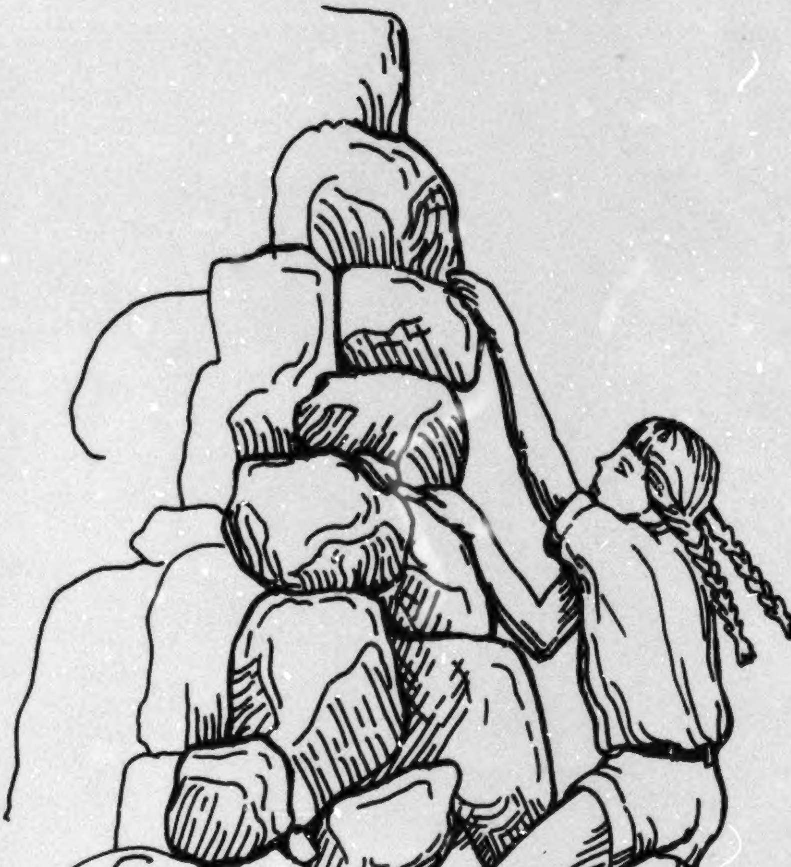

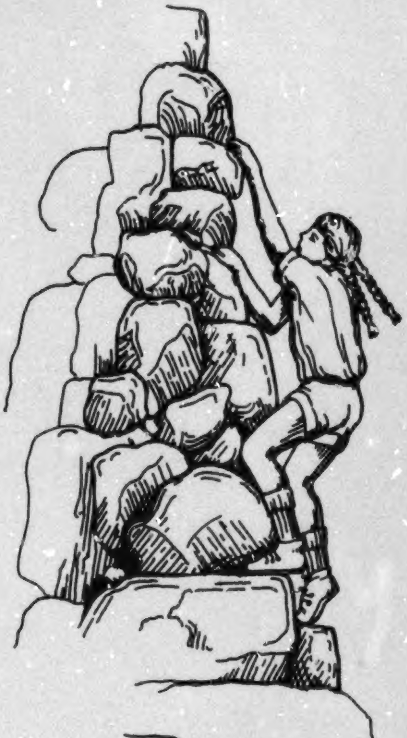

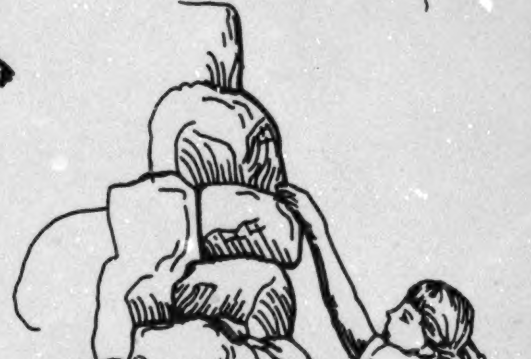

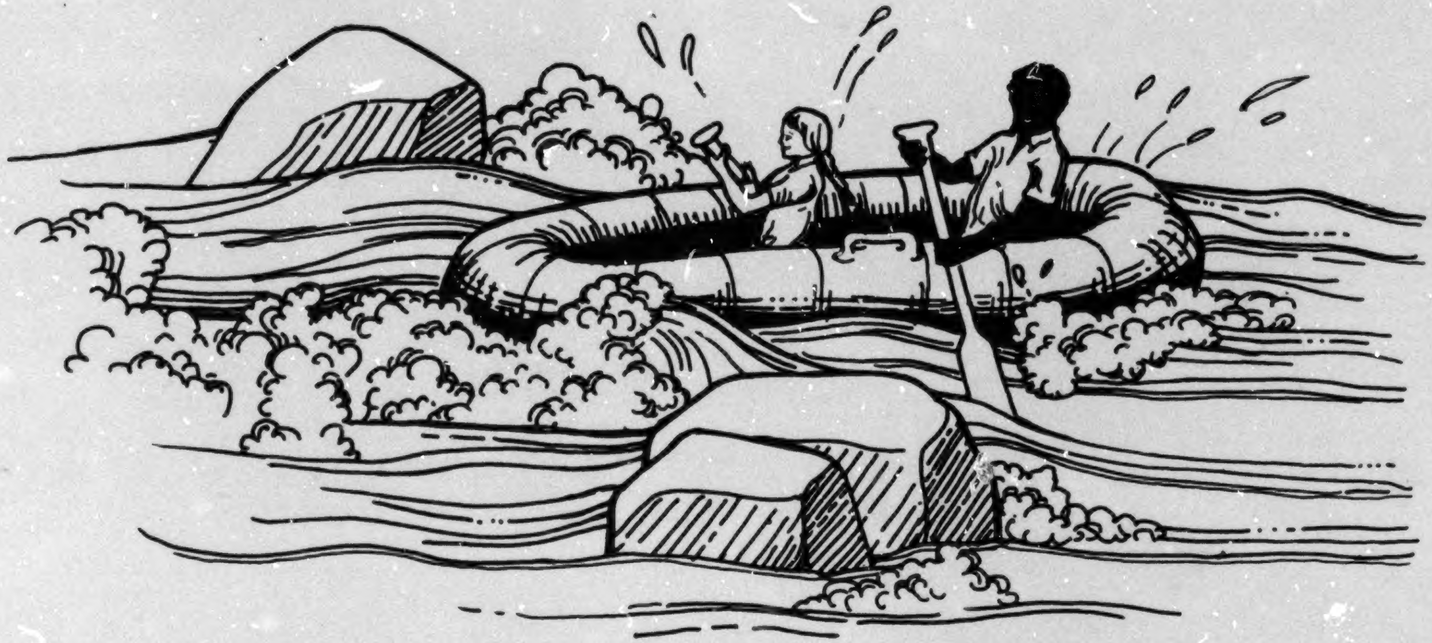

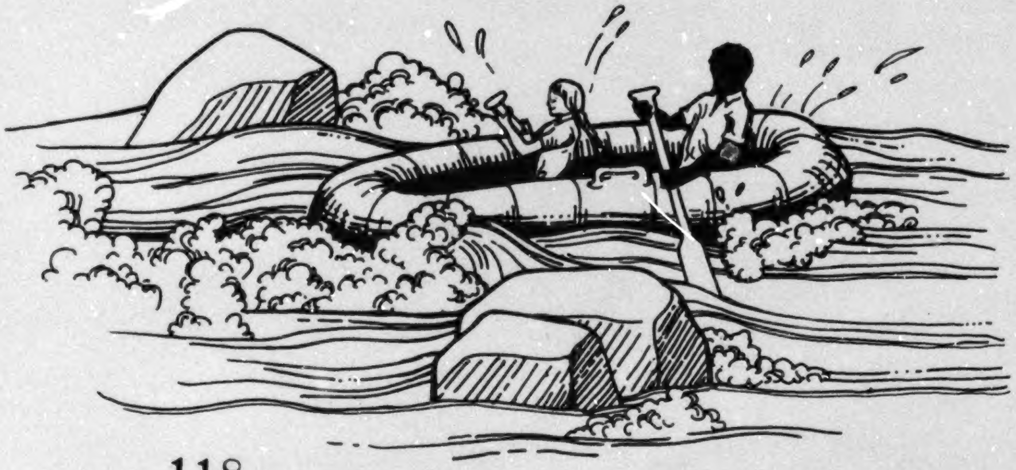

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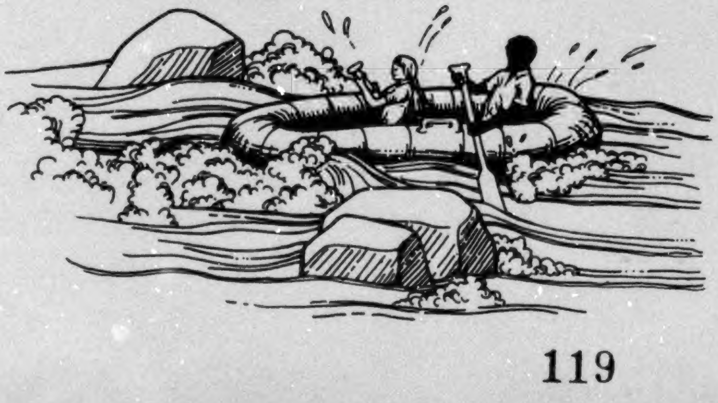

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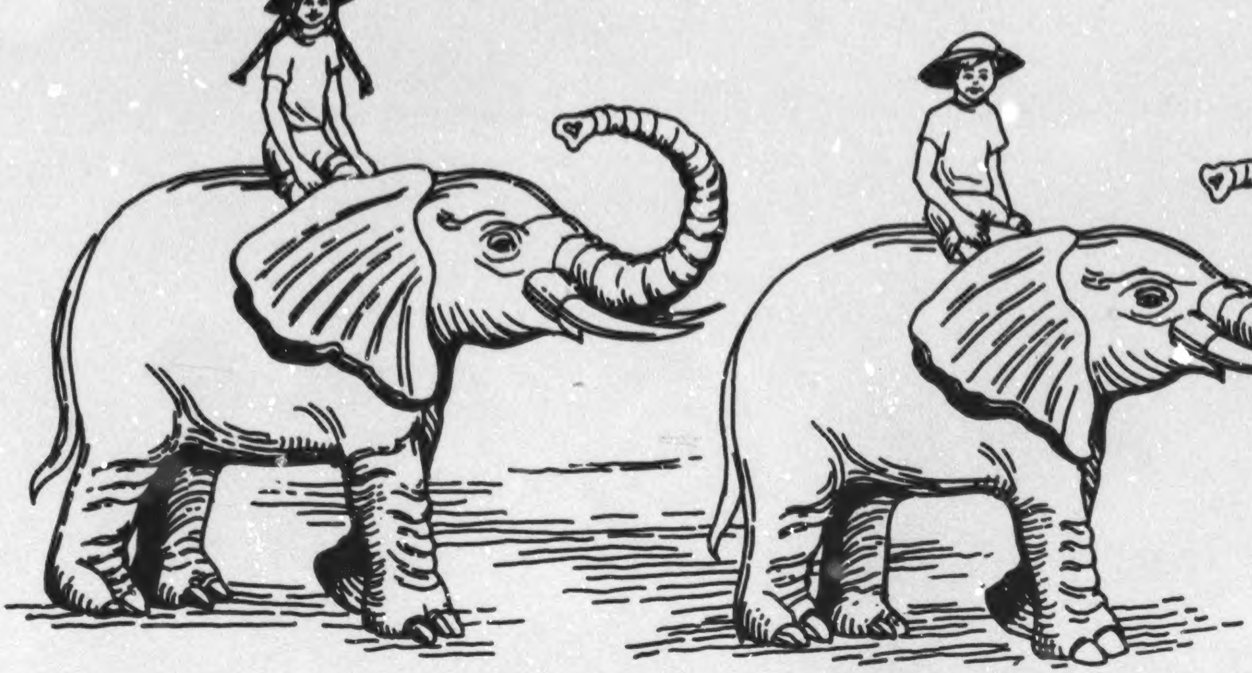

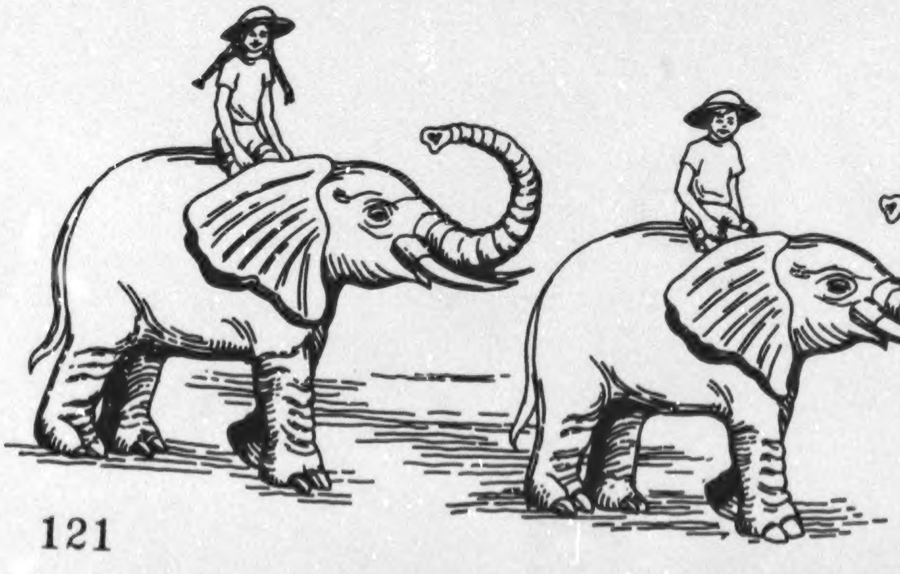

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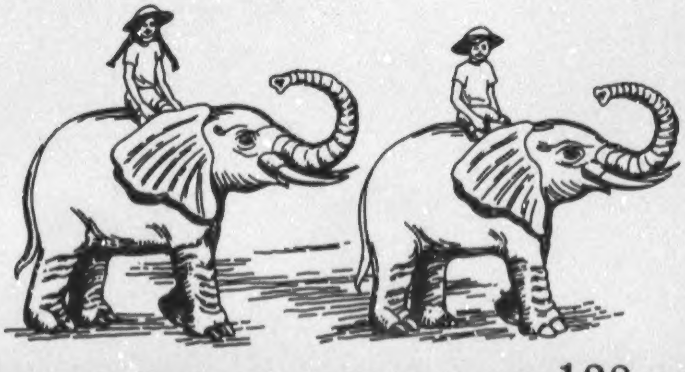

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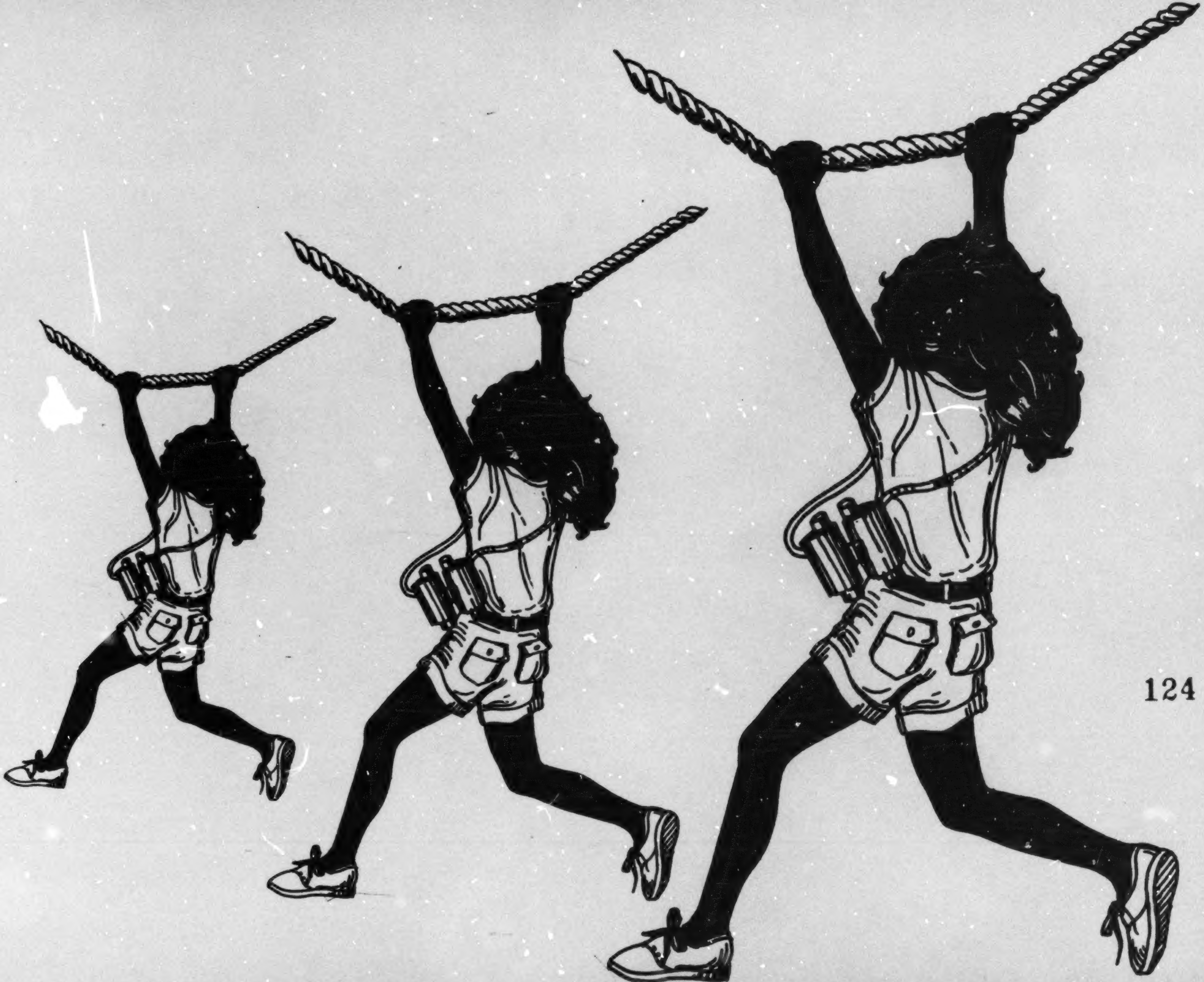

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